THE MORAL OF THE STORY: CONTENT, PROCESS, AND REFLECTION IN MORAL EDUCATION THROUGH NARRATIVES

By

JOHN HEDLEY LOCKWOOD

A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1996

Copyright 1996

by

John H. Lockwood

To my parents, Bill and Pauline.

ACKNOWLEDGMENTS

Just as people are not the sole author of their life stories, I am not the sole author of this work. Many people have contributed to this volume and they have my most profound thanks. Robert R. Sherman, who chaired my doctoral committee, deserves the most credit; he was sine qua non of this project. His guidance and patience have been much appreciated in the creating and writing of "The Moral of the Story." Other members of my committee also deserve a great deal of credit for their support. Samuel D. Andrews has been supportive both morally and financially by allowing me to work for the Office of Student Services these past two years. Rodman B. Webb and John Bengston have also provided necessary encouragement and advice throughout the months of the project. The fifth and outside member of the committee, Richard P. Haynes, has been my friend and teacher for almost a decade. His love, caring, and support over the years will be forever cherished. Thanks also go to my undergraduate advisor and mentor, Kenneth Lucey. He was the first to show me the power of ideas.

My friends and family have also been very important in producing this thesis. The support of my brothers Mark and Matthew has been appreciated. Matthew in particular has

helped me in ways that he probably cannot imagine. For those things, I thank him. My friends, Joe Carey and Philip Antz, have also provided support throughout the years. Special thanks go to Cheryl Sattler. Without her drive and ambition for me, this project would still remain unfinished. Last, but not least, my thanks go to my parents, Pauline and Bill Lockwood, who have supported me far beyond the call of duty in every way imaginable. It is to my parents, with my sincerest love and thanks, that this volume is dedicated.

TABLE OF CONTENTS

page

ACKNOWLEDGMENTS iv

ABSTRACT ix

CHAPTERS

1 INTRODUCTION 1

Introduction 1
Problem Statement 3
Methodology 3
Purpose of the Study 4
Source Literature and the Three Levels of Moral Thinking 5
Exploring Three Approaches 7
The Content Approach 7
The Process Approach 8
The Reflection Approach 11
The Three-Level Approach 13
Preliminary Definitions 14
Moral Behavior 14
Story 15
The Role of Story 16
Organization of the Study 19

2 CONTENT AND NARRATIVE 21

Introduction 21
Traditional Stories and Moral Education 22
Moral Literacy 24
Stories and Internalized Moral Virtues 28
Stories and Context 33
Stories and Modeling 35
Comments and Criticism 38

3 PROCESS AND NARRATIVE (PART I) 41

Introduction 41
The Role of Story in Process Theories 42
Values Clarification and Stories 44
Kohlberg and Stories 50

Stories and Moral Development 51
Storytelling and Justice 53
Storytelling as Moral Discussion 55
Storytelling and School Democracy 58

4 PROCESS AND NARRATIVE (PART II).....63

Introduction 63
Stories Lives Tell 64
Noddings and Stories of Caring 68
Four Forms of Caring Practice and Stories 70
Noddings and Dialogue 72
Expanding Dialogue Beyond Caring 73
Four Types of Dialogic Storytelling 75
Storytelling as instruction 76
Storytelling as conversation 77
Storytelling as debate 79
Storytelling as inquiry 80
Stories of Care and Justice 82
Comments and Criticism 84

5 REFLECTION AND NARRATIVE.....89

Introduction 89
Traditional Stories Revisited 91
Myths and Mythic Stories 92
Radical Storytelling 97
Stories and Imagination 99
Stories and Passion 103
Life Stories 105
Autobiographical Stories 109
Stories and Vision 111
Comments and Criticism 113

6 MORAL THINKING AND NARRATIVE: THE BASICS.....116

Introduction 116
Bringing the Approaches Together 117
Level I: The Intuitive Level 120
Hare's First Level 120
The First Commonalty 121
Basic Values and Moral Storytelling 124
Self-discipline 125
Compassion 126
Responsibility 128
Friendship 130
Work 131
Courage 132
Perseverance 133
Honesty 135
Loyalty 135

Faith 136
Summary 137
Other Elements in Moral Stories 138

7 MORAL THINKING AND NARRATIVE: BEYOND THE BASICS 139

Introduction 139
Level II: The Critical Level 140
Hare's Second Level 141
Process and Moral Storytelling 142
Discernment 143
Adaptability 144
Level III: The Meta-Ethical Level 145
Hare's Third Level 146
Reflection and Moral Storytelling 147
Idealism 149
Balance 150
Creativity 151
Playfulness 154
Stories and the Three Levels of Moral Thinking 155

8 SUMMARY AND REFLECTIONS ON PRACTICE 157

Summary 157
Reflections on Practice 167
Restructuring Schools 167
Curriculum Design 168
Teacher Preparation 170
Evaluation 172
Epilogue 173

LIST OF REFERENCES 175

BIOGRAPHICAL SKETCH 190

Abstract of Dissertation Presented to the Graduate School of the University of Florida in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

THE MORAL OF THE STORY: CONTENT, PROCESS, AND REFLECTION IN MORAL EDUCATION THROUGH NARRATIVES

By

John Hedley Lockwood

May, 1996

Chairman: Robert R. Sherman
Major Department: Foundations of Education

The problem this project attempts to solve is to develop a workable moral education in light of the clash between religious forms of moral education and U.S. Supreme Court decisions concerning them. The concept of story and storytelling has been suggested as a unifying focus for disparate prescriptions for moral education.

Several recent approaches to moral storytelling have been proposed. The approaches of William Bennett, Nel Noddings, and Herbert Kohl are among those which have attempted to combine moral education and storytelling within the last decade. Bennett is identified with other theorists whose primary concern is the moral content of a story. Noddings is identified as a process theorist, whose primary

concern is the process of moral storytelling, not the content. Kohl is identified as a reflection theorist, whose approach challenges tradition in the hope of creating a more moral society. Each one of these three approaches attempts to provide a comprehensive program of moral education, but they fall short of that goal. The purpose of this project, then, is to construct a storytelling moral education program that improves upon earlier approaches.

Using the three levels of moral thinking posited by R.M. Hare, a three-level approach to moral storytelling is proposed. The intuitive, critical, and meta-ethical levels of moral thinking that Hare refers to are used to frame a new, three-level, approach to moral storytelling. The three-level approach combines content, process, and reflection into a unified prescription for moral education. Thus, a more comprehensive plan for moral education through storytelling is developed, one that respects traditional forms of moral education while remaining within the parameters set by the U.S. Supreme Court.

CHAPTER 1
INTRODUCTION

> Deprive children of stories and you leave them unscripted, anxious stutterers in their actions as in their words. - Alasdair MacIntyre[1]

Introduction

For a long time now I have been interested in ethics and how one comes to be a moral person. Most recently, I have been wondering about the debates that have been raging concerning school prayer legislation and other issues that seem to indicate that in order to have an effective moral education it needs to be of a religious nature. Such suggestions have historical roots in this country, but they seem to be out of touch with the secular nature of today's society.

Since the first days of the American colonies, there have been programs to create moral adults from rambunctious children. Most of these programs have been based on religious teachings, and for a long time religion was thought to be inseparably bound-up with a moral education. However, society has gradually evolved from a pre-modern country, heavily dominated by religious thought, to a postmodern

---

[1] Alasdair MacIntyre, After Virtue: A Study in Moral Theory (Notre Dame, IN: University of Notre Dame Press, 1981), 201.

nation that tries to keep civic and religious concerns separate. This evolution is particularly evident in U.S. Supreme Court decisions made in the early 1960s. It was then that the Court substantially eliminated religion in the public schools. Specifically, in 1962 the Court ruled in Engel v. Vitale that it was unconstitutional for public school systems to conduct prayer services on school property during regular school hours. The following year, in Schempp, the Court declared Bible reading in the public schools unconstitutional. And in 1971, the landmark case of Lemon v. Kurtzman led to a criteria known as the "Lemon test" to keep civic and religious concerns apart.[2]

The impact these cases have had on public education is that they have virtually eliminated some elements that formerly helped to teach important moral lessons. The story of moral education since the 1960s has been one that shows a number of attempts to replace the morality of institutional religion with a more contemporary version of moral education. Those non-religious programs have met with dubious success.[3] However, this does not mean that a secular moral education should be abandoned. In fact, given the decisions of the

---

[2] For more information on these cases see Louis Fischer, David Schimmel, and Cynthia Kelly, Teachers and the Law, 4th ed. (New York: Longman, 1995).

[3] See: Edward A. Wynne and Mary Hess, "Long-term Trends in Youth Conduct and the Revival of Traditional Value Patterns," Educational Evaluation and Policy Analysis 8 (Fall 1986): 294-308.

U.S. Supreme Court, we are behooved to seek new ways to construct a working program of secular moral education.

Problem Statement

The problem this project will address is the need to bring an effective program of moral education to the public classroom in the face of a church and state separation. Throughout recent decades there have been a number of attempts to design a plan for a secular moral education, but these plans have failed for one reason or another. However, parents, teachers, and community leaders are still looking for a way to teach morals in the face of the court's decisions.[4] Examples of ethical problems that need to be addressed in our schools today include the reduction of violence and drug abuse. One of the ways traditionally used to ameliorate similar problems in schools and society has been moral/religious education in the form of storytelling. Understanding the ideas behind several storytelling moral education programs may shed light on how to alleviate the moral problems that students face today.

Methodology

The methodology of the present study will be philosophical. That is, it will be an analysis of various

---

[4] William J. Bennett, Our Children and Our Country: Improving America's Schools and Affirming the Common Culture (New York: Simon & Schuster, 1988), 70-1.

ideas about and programs of moral education through storytelling. By analyzing the various elements of these moral education practices, I hope to create a structure by which an effective program of secular moral education can be constructed. To do this, the project will employ the philosophical method of critique using both the historical and current literature concerning moral education and storytelling.

Purpose of the Study

The study is tied to what religious education has historically brought to moral education in America. As far back as the Puritan settlements, moral education for the young was considered necessary. The fire and brimstone sermons of preachers in colonial New England, however, were not the only way that morality was taught. For instance, Cotton Mather, a famous Puritan clergyman, used stories to teach children important moral lessons. He described how he did this, in an entry in his diary in February 1706: "I begin betimes to entertain [children] with delightful Stories, especially scriptural ones. And still conclude with some Lesson of Piety; bidding them to learn that Lesson from the Story."[5] Indeed, often when moral teaching was needed, the

---

[5]Cotton Mather, The Diary of Cotton Mather, 1681-1708, ed. Worthington Chauncey Ford, in Massachusetts Historical Society Collections, ser. 7, vol. 7 (Boston: The Society, 1911), 534. Cited in: B. Edward McClellan, Schools and the Shaping of Character: Moral Education in America, 1607-Present (Bloomington, IN: ERIC, 1992), 7. Emphasis in McClellan.

stories of the Testaments were drawn upon. These stories were the essence of a religion's moral lessons. In fact, moral lessons were so dependent on religious stories that it is difficult to separate the moral and religious education of that time period.

Much has changed since the time of the Puritans, but one lesson that remains is that stories have a great power to shape children's lives. Since the 1960s there have been a number of attempts to recompose the role of stories in moral education, but the authors of those attempts have misunderstood the various levels on which stories affect moral thinking. Thus, much of what has been written about moral education is incomplete and, therefore, requires more analysis. This project is an attempt to clarify the various levels on which stories affect morality and thus rectify the problems that non-religious moral education has had in the past. By creating a new structure to redesign a secular moral education based on stories and storytelling, the purpose of this project is to produce a better prescription for moral education in the public schools.

Source Literature and the Three Levels of Moral Thinking

The sources this project will draw from include a variety of thinkers such as R.M. Hare, Lawrence Kohlberg, Nel Noddings, Herbert Kohl, William Bennett, and others. These scholars will be used to help formulate a theory of moral

education and narrative. The work of Hare in the area of moral thinking has helped formulate a theory that a storytelling moral education needs to consider three things: the content of the story, a process of story analysis, and a reflection upon the stories of oneself and society.[6] The content of the story affects behavior on an unreflective day-to-day basis, what Hare calls the intuitive level. This is where the content of narratives are internalized and are acted upon without reflection. Bennett's work will be of great help here in seeing just how stories can form the content of moral action.

The second level comes into play when time permits us to think at length about our actions in the face of competing moral goods. Hare refers to this level as the critical level; it is where an analysis is made of various resolutions that are played out in stories. The literature concerning this level is vast, but the study will focus on the work of Kohlberg and Noddings in order to flesh out the importance of a process approach as part of the storytelling moral education program.

The third level is Hare's meta-ethical level, the level at which one reflects upon the reasoning of one's moral actions. The work of Kohl will be of great use in understanding the necessity of bringing different stories into the moral education classroom in order to produce a

---

[6] R. M. Hare, Moral Thinking: Its Levels, Method and Point (New York: Oxford University Press, 1981), 25.

reflection upon stories. Such reflection will look at the stories of both society and one's own life in order to stimulate imagination and critical thinking. These three levels are not hierarchical in nature, but instead resonate the different ways in which stories can affect one's moral actions.

Exploring Three Approaches

The study will entail looking at a number of ways that stories have been used in moral education.

The Content Approach

First, there is the most obvious use of narratives, stories that are told in the hope that they will shape people's behavior by modeling that behavior for them. This is the traditional use of narrative that was utilized by the character education movement. This movement, more recently championed by former U.S. Secretary of Education William Bennett, builds on the idea that an education in basic values is what is necessary for a good moral education.[7] Historically, this movement was not well organized, but was a diffuse attempt at preserving traditional values and to insure a place for moral education in the public schools.[8]

---

[7] William J. Bennett, "Moral Literacy and the Formation of Character," NASSP Bulletin (December 1988): 29-34.

[8] B. Edward McClellan, Schools and the Shaping of Character: Moral Education in America, 1607-Present (Bloomington, IN: ERIC, 1992), 55.

Put simply, the hope of these content theorists is that a student will learn right conduct through stories and the model provided by the teacher. That is, the moral content of the stories will accompany a person through one's life and help one to do the right thing. Stories are told in order to focus on the "moral of the story" in the hope of internalizing the content of traditional values in students.

The Process Approach

Second, there are the so called process theories. These deal with methods such as values-clarification and Kohlbergian theory. They are called "process theories" because they focus on the process of coming to a moral decision. Unlike the content theories, content is not as important in process theories. The narratives used in these theories tend to deal with the values present in the individual today, rather than those of a moral tradition and a community's history. For example, in values-clarification, the most individualistic of the process theories, the aim was to help students clarify their own points of view, their own values.[9]

Kohlberg's early approach to moral education employed stories in two ways. First, there was the story told in order to set up a moral dilemma. Students were expected to resolve the dilemmas and defend their positions. This

---

[9] Howard Kirchenbaum, Advanced Value Clarification (La Jolla, CA: University Associates, 1977), 20.

defense could be, in part, in the form of a personal story (thus, the second way stories were used). Students were expected to put themselves into the shoes of another person and come up with a reasoned moral action. The teacher gauged the progress of a student by the moral reasoning that was exhibited in the telling of his story. That is, judgment was made not on the solution (the content of the response), but by the process that went into the conclusion. The aim was to move the student up a series of moral development stages. Later versions of Kohlberg's theory of moral development also had a process orientation because they too employed stories and discussions to come to moral decisions.[10]

The process approach gradually evolved into a set of approaches that increasingly focused on the stories of students. One of the most important developments in this vein was the caring approach. It emanated from a reaction to the justice orientation that Kohlberg used in his theory. In fact, the caring approach was inspired by Carol Gilligan, one of Kohlberg's students.[11] She rejected the universal nature of justice that Kohlberg assumed in his work and began to form her own theory based on the stories that her subjects told. Gilligan's investigations unveiled stories that were

---

[10] F. Clark Power, Ann Higgins, and Lawrence Kohlberg, Lawrence Kohlberg's Approach to Moral Education (New York: Columbia University Press, 1989), 60.

[11] Carol Gilligan, In a Different Voice: Psychological Theory and Women's Development (Cambridge MA: Harvard University Press, 1982), xxx.

based on interpersonal relationships. This different perspective revealed gender differences in moral development. Gilligan explains that

> the moral imperative that emerges repeatedly in interviews with women is an injunction to care, a responsibility to discern and alleviate the "real and recognizable trouble" of this world. For men, the moral imperative appears rather as an injunction to respect the rights of others [justice theory] and thus to protect from interference the rights to life and self-fulfillment.[12]

Gilligan's research has sparked a whole new industry in moral education. Since her work in the 1970s, gender differences have become an important consideration for moral storytelling. Gilligan's position is nicely summed up by Bill Puka.

> Women spontaneously prefer caring. While they can think and act through the ethics of justice and individual rights preferred by males, they find them somewhat alien, flawed, and limited--except when balanced with caring. This "feminine preference" apparently has been missed by researchers in moral development because they judge moral competence and development by male standards. This causes them to underrate caring, female competencies.[13]

In short, males tend to be "justice centered," while females tend to be "relationship centered." Thus, Gilligan argued for a more gender friendly interpretation of moral development by removing the importance of the justice orientation. The upshot of Gilligan's work for the purpose of the study is that if different genders are "centered"

---

[12] Gilligan, In a Different Voice, 100.

[13] Bill Puka, ed. Moral Development: A Compendium, Volume 6: Caring Voices and Women's Moral Frames: Gilligan's View (New York: Garland Publishing, 1994), xiii.

differently, then they will likely have different stories to tell. This difference in turn leads to stories being told and interpreted in different "voices," i.e., with different points of view, implying that moral education needs to be tackled in a new way.

Gender differences add yet another complexity to moral education. It will not be necessary to dwell on these differences, however, in order to come up with a workable solution to the problem at hand. Nel Noddings has been greatly influenced by the work of Gilligan, but has taken her work in a different direction. Noddings has applied the idea of caring to moral education and larger curricula issues and has done some important work to join moral education and narrative in education without necessarily dwelling on gender differences.[14] So Noddings' work will be of key importance in investigating the role of narrative and process in a secular moral education.

The Reflection Approach

Another way that narrative and moral education are brought together is seen in the way stories give individuals reasons to follow a moral code, a reflection approach. Any program of moral education is incomplete if following a moral code has no meaning for students. So the study will

---

[14] Nel Noddings, The Challenge to Care in Schools: An Alternative Approach to Education (New York: Teachers College Press, 1992).

investigate the way stories "give meaning to" morality. This meaning component is another important aspect of moral education that was lost in the Supreme Court decisions relating to public education and religion in the 1960s. Historically, religion gave reasons to be moral, but a secular society cannot appeal to an afterlife or some other supernatural reward/punishment structure. Legal sanctions can be persuasive, but still may not furnish a person with a reason to be moral. If there is no personal reason to be moral, no meaning in a moral way of acting, then effective moral education is not possible. Therefore, a meaning component is a necessary element for any program of moral education. Indeed, no discussion of narrative and moral education can be satisfactory without a mention of meaning, the reason why one should be moral.

One way to bring meaning to moral education is through a discussion of stories that involve a vision of the future. Such stories can be autobiographical and deal with the set of stories in one's life. Or stories of vision can come out of an analysis of societal stories, often referred to as myths. Contrary to popular usage, myths do not imply falsehood anymore than any other story does. They do however help people in framing themselves and their actions with respect to a particular ideal or vision. Myth can be thought of as a system of stories that inform the perceptions, memories, and aspirations of a people and helps map out their purpose of

life.[15] A storytelling moral education must involve a student in reflecting on how individual narratives jibe with, or contradict, societal myths. Myths, after all, are stories that provide a community with ways of structuring experience. They inform a person about one's identity and the culture in which one participates.[16] A myth comes into play when a social or moral rule demands justification.[17] Thus, a discussion of myth is essential for giving a person a community identity and a reason to be moral.

The Three-Level Approach

This project will show that these different views of narratives and moral education can be brought together to form a coherent prescription for moral education. In short, what is being proposed is that a secular narrative orientation to moral education has three levels. There is the level that affects our behavior on an unreflective day-to-day basis, an intuitive level. There is a second level, the critical level, that is used when time permits one to think at length about one's actions in the face of competing goods. The third level is a meta-ethical level, the level at

---

[15] Sam Keen, The Passionate Life: Stages of Loving (San Francisco: Harper & Row, 1983), 20-1.

[16] Ian G. Barbour, Myths, Models, and Paradigms: A Comparative Study in Science and Religion (New York: Harper & Row, 1974), 5.

[17] B. Malinowski, Magic, Science, and Religion (Garden City, NY: Doubleday, 1948), 36.

which one analyzes the purpose of one's moral actions. These three levels reflect the different ways in which narratives can affect one's moral actions. When the content, process, and reflection approaches are combined in a coherent fashion, they will affect the different levels of moral thinking and thus, form an effective program of moral education through storytelling.

Preliminary Definitions

Given that this project primarily concerns stories and their affect on moral behavior, two concepts should be defined (at least tentatively). Therefore, this section will define "moral behavior" and "story."

Moral Behavior

Lisa Kuhmerker defines moral behavior as "intentional behavior that has social consequences."[18] Moral behavior has social consequences and it is the judgment of these consequences that often renders such behavior good or bad, moral or immoral. Kuhmerker also correctly points out that moral behavior has to do with "the individual's capacity to feel, reason, and respond morally" with an awareness of what is happening.[19] Moral behavior is complex and involves many

---

[18] Lisa Kuhmerker, "Learning to Care--The Development of Empathy," Journal of Moral Education 5 (1975): 25.

[19] Kuhmerker, "Learning to Care," 25.

elements. This project will explore the role of stories in shaping such behavior.

Story

"Story" comes from the Latin historia, meaning a relation of events through oral or written means. The word "narrative" comes from the Latin narráre which means to relate or to "make known," so it is a very close cousin of story. Indeed, according to the Oxford English Dictionary story is defined as "a narrative," and narrative is defined as a "tale, story, recital (of facts, etc.)." For the purpose of this study, then, story and narrative may be used interchangeably.

This conception of story is sweeping, but it must remain so throughout the project. As William Ayers points out,

> there is, of course, not a single story to tell, but a kaleidoscope of stories, changing, flowing, crashing against one another, each one playing, light and shadow, off the others in an infinity of pure and crazy patterns. There are moral myths and heroic accounts, subversive parables and standard homilies, women's stories as well as men's stories, black and white narratives, tales of humiliation and of triumph, tragedy and transcendence, the sad story of the slow and silent erosion of passion or concern. . . . The storytellers are various, and the stories themselves infinite.[20]

Thus, storytelling in moral education is vast, and attempting to provide a strict definition for story is not the purpose of this project. Instead, story in many forms will be

---

20 William Ayers, "In the Country of the Blind: Telling Our Stories" in Teacher Lore: Learning From Our Own Experience, ed. William H. Schubert and William C. Ayers (New York: Longman, 1992), 155.

investigated, and a frame provided, in order to see moral education as a multifaceted storytelling concern.

The Role of Story

In a recent conversation about stories, a friend of mine remarked that she used to wear a particular dress as a storyteller and was glad she would never have to wear that dress again. She meant that she never intended to tell stories again, to which I replied, "you don't have to wear a clown suit to tell stories." I still stand by this reply because it gets to the heart of a misunderstanding about stories. Many people seem to think that telling stories is just for children. In other words, they think a narrative approach to informing people is too weak an educative form to be of any legitimate use.[21] Theodore Sarbin credits this misunderstanding of stories to the fact that "storytelling is commonly associated with fiction, fantasy, and pretending."[22] In the contemporary world, narratives are not seen as the stuff of science. Yet, the wisdom that stories impart can be found in many forms and in many parts of the globe. Roland Barthes points out that

---

[21] Donald E. Polkinghorne, "Narrative Configuration in Qualitative Analysis," International Journal of Qualitative Studies in Education 8 (January-March 1995): 7.

[22] Theodore R. Sarbin,"The Narrative as a Root Metaphor for Psychology," in Narrative Psychology: The Storied Nature of Human Conduct, ed. Theodore R. Sarbin (New York: Praeger, 1986), 11.

> the narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances--as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy mime, painting . . . stained glass windows, cinema, comics, news items, conversation.[23]

Understanding the wide range of possibilities for narratives begins to expand the definition of "story."

A story also can be defined merely as a tale we tell to entertain, but this too is inadequate. Kieran Egan wrote in Teaching as Story Telling (1986) that the story "is not just some casual entertainment; it reflects a basic and powerful form in which we make sense of the world and experience."[24] Stories help us organize our experience and serve as a model for future action. As Sarbin suggests,

> the narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors' reasons for their acts, as well as the causes of happening.[25]

In many cases, time and place are woven into a narrative that helps one get a bearing on the reasons for the actions of those involved in the story. Stories tell one the principle

---

[23] Roland Barthes, Image, Music, Text, trans. Stephen Heath (New York: Noonday Press, 1977), 79.

[24] Kieran Egan, Teaching as Story Telling: An Alternative Approach to Teaching and Curriculum in the Elementary School (Chicago: The University of Chicago Press, 1986), 2.

[25] Sarbin, "Narrative as a Root Metaphor," 9.

used in decision making and the consequences that come from it.

Edward Porter St. John spoke early in this century about the importance of stories. He astutely pointed out that "the story finds its material in events, and especially in action: it presents the movement as flowing toward one end and in its impression emphasizes the whole of conduct."[26] This definition indicates that a story is more than just an entertainment and more than a tool to make sense of the world. What St. John uncovers in his conception of story is the moral aspect of narrative. A story is a representation of elements of the world that illustrates ways of conducting oneself. Even a simple story such as "The queen died, the king cried" can show a relation between events in the world and how a person conducts oneself. In short, the story's content holds certain moral advice and thus "carries the values of society."[27]

The way values are carried in narrative is a complex matter. Alasdair MacIntyre suggests that narratives provide a "historical memory" that forms a moral background, or framework, that affects our behavior.[28] Narratives often give us a full body of facts to work with; this is

---

[26] Edward Porter St. John, Stories and Story Telling in Moral and Religious Education (Boston: Pilgrim Press, 1918), 8.

[27] Rollo May, The Cry for Myth (New York: W.W. Norton, 1991), 26.

[28] MacIntyre, After Virtue, 121.

particularly true of historical narratives that show characters, actions, cultural facts, and other aspects of the time period. Some narratives, such as personal stories, may not do this explicitly, but the present cultural milieu will fill-in much of the information that is "missing." The environment, prior experiences, and other's stories help one to fill-in and complete the background of a story. This is true whether the narrative is historical, a classic novel, or a story told by our friend Joe. In fact, one of the most compelling aspects of a good story is that it helps individuals imagine a world as well as give an idea of their present situation. Thus, stories often link imagination with the "oughts" and "ought-nots" of the present living environment. It is this link with the moral and the imagination that make stories important to a moral education program.

Organization of the Study

In the next chapter, the investigation of the different approaches to moral storytelling begins. Chapter 2 explores the content approach; Chapters 3 and 4 explore the process approach; and Chapter 5 explores the reflection approach to moral storytelling. These three approaches are further explored in Chapters 6 and 7 as Hare's three levels of moral thinking are used to develop a three-level approach to moral education through storytelling. Chapter 8 concludes the

study and reflects upon possibilities for practice in today's public schools.

CHAPTER 2
CONTENT AND NARRATIVE

> Stories are the natural soul-food for children, their native air and vital breath; but our children are too often either story starved or charged with ill-chosen or ill-adapted twaddle-tales. - G. Stanley Hall[1]

Introduction

This chapter investigates the role of content in moral education by looking at a number of topics that concern moral education and stories. Among the topics discussed are character education and the work of various theorists. The aim of the chapter is to show that content, specifically narrative content, is an important aspect of moral education. In general, this chapter deals with the more conservative architects of moral education, since they are most concerned with a particular type of content. A content that attempts to recall tradition and life in simpler times is the cornerstone of their theoretical approaches. They see the best way of reinstating traditional values and upstanding character to be in stories that feature traditional values woven into the fabric of players and plots alike. Character is a slippery concept and its definition often changes with

---

[1] Quoted in Edward Porter St. John, Stories and Story Telling in Moral and Religious Education (Boston: Pilgrim Press, 1918), 102.

each writer. However, despite various conceptions of character, the role that stories play is similar. Stories, as basic content, are models for behavior. In later chapters, other conceptions of story will be looked at, but here only the traditional conception of story and its role as content for moral education will be considered.

Traditional Stories and Moral Education

In recent years, a movement has formed to focus on the content of moral education in schools. In some respects this movement is a reaction to the theories that were popular in the 1960s and 1970s that disparaged content in favor of a process approach (discussed in Chapter 3). This new, and somewhat reactionary, movement can be called a "content movement" because it is concerned with the way schools transmit the content of traditional values to children. Content for this movement is something "we should want all our students to know;" it refers to the basic building blocks of morality.[2] Thus, for the content movement, the basics of moral education are the traditional values of American culture.

A pivotal issue, once one has decided on what constitutes "the basics," is how to communicate these basic values. Many content theorists have turned to stories as a

---

[2] William J. Bennett, Our Children and Our Country: Improving America's Schools and Affirming the Common Culture (New York: Simon & Schuster, 1988), 17.

way to teach morality in American classrooms. They believe, as sociologist Amitai Etzioni does, that "values do not fly on their wings. They are communicated, effectively, around stories, historical narratives, legends, and such."[3] Thus, the content movement focuses on the telling of specific stories in order to provide a foundation for morality.

One of the new champions of moral content is William J. Bennett. With a Ph.D. in political philosophy and a Harvard law degree, he served as the chairman of the National Endowment for the Humanities and as U.S. Secretary of Education during the Reagan presidential administration. He has written and spoken on many topics, but, most importantly, he is an advocate of school reform in the area of moral education. He has been outspoken on the issue of moral education in the schools and has recently published The Book of Virtues (1993). This book is a compendium of stories that have been used through the ages to impart a moral message. It reflects Bennett's mission to establish a core of moral values that will serve as the content of moral education, or what he calls "moral literacy."

---

[3] Quoted in William Kilpatrick, Gregory Wolfe, and Suzanne M. Wolfe, Books that Build Character: A Guide to Teaching Your Child Moral Values Through Stories (New York: Simon & Schuster, 1994), 1.

Moral Literacy

Bennett describes his concept of moral literacy as being similar to E.D. Hirsch's notion of "cultural literacy."[4] Hirsch states that "to be culturally literate is to possess the basic information needed to thrive in the modern world."[5] This basic information is what forms the background knowledge that people need to have in order to make sense of the world. The word "literacy" usually is quite simply defined as "the ability to read and write," but a cultural literacy requires a base of knowledge that goes beyond the simple definitions of words.[6] Instead, Hirsch and Bennett see reading not as a mere decoding of words, but about understanding them. Literacy is not a mere skill, but having a common knowledge to make sense of what one reads. Hirsch states,

> the values affirmed in traditional literate culture can serve a whole spectrum of value attitudes. Unquestionably, decisions about techniques of conveying traditions to our children are among the most sensitive and important decisions of a pluralistic nation. But the complex problem of how to teach values in American schools mustn't distract attention from our fundamental duty to teach shared content.[7]

---

[4] William J. Bennett, "Moral Literacy and the Formation of Character," NASSP Bulletin (December 1988): 30. Also see: E. D. Hirsch, Jr. Cultural Literacy: What Every American Needs to Know (Boston: Houghton Mifflin, 1987).

[5] E. D. Hirsch, Jr. Cultural Literacy: What Every American Needs to Know (Boston: Houghton Mifflin, 1987), xiii.

[6] For a description of what the base of knowledge entails, see "The List" in Hirsch, Cultural Literacy, 152-215.

[7] Hirsch, Cultural Literacy, 25.

There should be, according to Bennett and Hirsch, a shared content on the national level so we can communicate with the same moral vocabulary. Americans throughout the land must share a common set of moral values. The implication is that, like literacy, one must be familiar with the traditions and stories of one's culture in order to be moral. Content for Bennett is thus the cultural tradition in which a person is situated. A sound moral education must be linked with the intellectual content of the culture.

William Kilpatrick sums up the content movement's position nicely.

> Communities and cultures depend for their existence on shared knowledge. Without such specific knowledge and a shared ethos, it becomes difficult for members of a community to communicate and cooperate. Those without this knowledge will always be condemned to the margins of society. If the knowledge deficit becomes widespread, the culture will collapse.[8]

The further move from a cultural literacy to a moral literacy comes when it is claimed that there is more than just a deficiency in factual information held by individuals. There is a lack of shared moral content as well. If we do not share the same moral stories, we risk the "collapse" of our moral culture. Indeed, this fear of collapse has caused some to claim that "the new illiteracy is moral illiteracy."[9] The remedy is not an easy one, but many content theorists claim

---

[8] William K. Kilpatrick, Why Johnny Can't Tell Right from Wrong (New York: Simon & Schuster, 1992), 117.

[9] Kilpatrick, Wolfe, and Wolfe, Books That Build Character, 19. Emphasis in original.

that a shared moral vocabulary is a place to start. There is a sense in which the literacy issues that they discuss are related. Stories are important to a culture. Even liberal theorists, such as scientist Roger C. Schank, point out that "knowing a culture means knowing the stories that the culture provides."[10] To know those stories, it is in great measure necessary to be able to read and understand what is read. Thus, what moral content theorists call for is an expanded literacy program. Beyond basic literacy, being able to read and write, there lies cultural and moral literacy.

Bennett's moral literacy project harks back to the effort, known as character education, to preserve traditional values in the late nineteenth and early twentieth century. A number of educators from disciplines such as philosophy, psychology, and sociology saw a society in change and worried about its moral state.[11] The character education movement developed in the 1890s and continued until the 1930s. During this time, it tried to develop ways to transmit morality to the young. Character educators sought a way of teaching children to react in a morally adaptive way to their

---

[10] Roger C. Schank, Tell Me a Story: A New Look at Real and Artificial Memory (New York: Charles Scribner's Sons, 1990), 149.

[11] William E. Chapman, Roots of Character Education: An Exploration of the American Heritage from the Decade of the 1920s (Schenectady, NY: Character Research Press, 1969), 10.

environment.[12] In other words, character education aimed to form ideal individuals. In 1930, William Clayton Bower sketched his notion of the ideal person, one in whom character education was most fully realized, when he stated, "the ideal person is one whose personality is completely organized and stable and who at the same time has impulses, habits, attitudes, and ideas that are judged by himself and society to be good."[13] Character education focused on molding an individual into a self-disciplined unit that was a valuable part of the greater society. Values such as self-discipline, being an integral part of the community, and strong religious faith were often linked to character education.[14]

Character education, or its more contemporary version, moral literacy, is "the training of heart and mind toward the good."[15] It requires training to be done through a core of knowledge.[16] Thus, transmission of the content of a core of

---

[12] Charles E. Germane and Edith Gayton Germane, Education for Character: A Program for the School (New York: Silver, Burdett and Co., 1930), x.

[13] William Clayton Bower, Character Through Creative Experience (Chicago: University of Chicago Press, 1930), 43. Quoted in Chapman, 16-17.

[14] Chapman, Roots of Character Education, 5-9.

[15] William J. Bennett, The Book of Virtues: A Treasury of Great Moral Stories (New York: Simon & Schuster, 1993), 11.

[16] Bennett, "Moral Literacy," 30.

knowledge is of key importance, and stories are a way to do this. William Kilpatrick explains,

> stories have always been an important way of transmitting values and wisdom. They become all the more important in a society that, like ours, has experienced so much disruption in the family and in the community. The lessons contained in good stories are lessons that the child might not otherwise get in a world of harried adults and fractured social institutions.[17]

This not only tells what stories do, but it gives a view into the fears of content theorists. Like the character educators that preceded them, Bennett and Kilpatrick see the American community as falling apart, as slipping into a moral decline. Because of changing conditions in society, traditions also are changing, so in order to hold on to those traditions, content theorists are emphatic that educators must find a way of preserving and transmitting the culture that is slipping away. More importantly, they claim, educators must find a way to stop the moral decay of our society.[18] Good stories and literature traditionally have been used to do this.

Stories and Internalized Moral Virtue

A liberal arts education historically has been the repository of traditional stories. The "classics" once filled the minds of students with stories laden with moral implications. Authors such as Homer, Plato, Tolstoi, and Steinbeck dotted the curriculum with their moral messages.

---

[17] Kilpatrick, Why Johnny Can't Tell Right, 28.

[18] Kilpatrick, Why Johnny Can't Tell Right, 14-15.

Such stories aspired to teach their readers about the human condition and the way one should conduct oneself in relation to that condition. These stories framed lives in fantasy, philosophy, and fiction in order to teach moral values.

The topic of content, particularly traditional moral content, historically has led to the consideration of moral virtues. The idea of "virtue" often connotes a number of behaviors that are the right actions performed in the right circumstances. Moral virtues, according to Robert Heslep, are "the character dispositions that are of moral worth; that is, they are the habits that are the elements of the moral agent's character."[19] In other words, moral virtues are internalized values that produce good behavior. James M. Greenwood, Superintendent of Schools in Kansas City, Missouri, in 1911, summed it up this way: "habits should sink somewhat below the plane of consciousness so that one acts automatically and in the right direction as the result of physical and mental control."[20] This is consistent with the character education that was popular just prior to World War I. Morality at that time was defined as "an automatic

---

[19] Robert D. Heslep, Moral Education for Americans (Westport, CN: Praeger, 1995), 38.

[20] James M. Greenwood, "The Home and School Life," NEA Proceedings 49 (1911): 381. Cited in Stephen M. Yulish, The Search for a Civic Religion: A History of the Character Education Movement in America, 1890-1935 (Washington, DC: University Press of America, 1980), 32.

response to the fundamental principles of society."[21] John Dewey points out that "habits can be profitably compared to physiological functions, like breathing, digesting."[22] Indeed, habit connotes a certain content that guides a person's actions without much deliberation.[23] It involves an act of conscience, an act that turned on an internalized sense of duty. Stories, with their moral content, would be told to youth in the prospect that the children internalize the moral content.

Bennett, like the early character educators, wants youngsters to internalize moral virtues. He states, "if we want our young people to possess the traits of character we most admire, we must teach them what those traits are. They must learn to identify the forms and content of those traits."[24] Character, in Bennett's theory of moral education, relates to the possession of certain virtues or moral values. Such values include self-discipline, compassion, responsibility, friendship, work, courage, perseverance, honesty, loyalty, and faith.[25] That is, a

---

[21] Stephen M. Yulish, The Search for a Civic Religion: A History of the Character Education Movement in America, 1890-1935 (Washington, DC: University Press of America, 1980), 32.

[22] John Dewey, Human Nature and Conduct: An Introduction to Social Psychology (New York: Modern Library, 1922), 14.

[23] John Dewey and James H. Tufts, Ethics (New York: Henry Holt, 1908), 399.

[24] William J. Bennett, "Moral Literacy and the Formation of Character," NASSP Bulletin (December 1988): 30.

[25] See the table of contents of Bennett's Book of Virtues.

certain standard of right and wrong, as well as a strength of habit to do what is right, is necessary for moral education.[26] What educators must do, according to Bennett, is transmit the content of moral stories into the heads of students. They must take part in the "stamping of character" and make an enduring mark on the conduct of the young.[27] In other words, educators need to facilitate the internalization of right conduct in students. Steven Yulish explains how early character educators thought this internalization of morals was to be done.

> A rational act done from a sense of duty was a moral act. Such moral acts, rooted in habits and ingrained into character, would become moral virtues. The end product of moral education, namely, moral virtue, was perceived as the succession from "It is right" to "It is my duty," to "I ought."[28]

Generally speaking, this quote seems to indicate that there was a great deal of emphasis put upon moral principle. Formed through one's experience, exposure to what is right (via stories), and practice, moral principles create the habit to act in one way or another. The hope is that when a person encounters a situation where a moral act is required, one will act according to the principle without having to

---

[26] Bennett, Our Children, 17.

[27] Bennett, Our Children, 80.

[28] Yulish, The Search for a Civic Religion, 16. Also see: Joseph Baldwin, "Report of the Committee on Moral education," NEA Proceedings 31 (1892): 761.

think about it. An internalization of moral principles was thought to be essential for right conduct to occur.[29]

Moral principles are at the core of the stories that form the content of the moral education. Character education is a tradition that is replete with stories to be passed on to coming generations in the hope that they will teach them about self-discipline, family, and country.[30] A most important aspect of these stories is that they provided the concepts and rules of tradition, i.e., the moral taught by educators. A question could be raised about whether virtue can be taught at all. Indeed, it seems it can be done not only through direct experience, but also through the vicarious and metaphorical experience provided in stories. For example, Aesop's fables are prime candidates for the transmission of moral principles. They tell a short tale with a moral that is often exposed by a "moral of the story" tag at the end. Aesop's fable "The Flies and the Honey Pot" illustrates this point.

> A jar of honey chanced to spill
> Its contents on the windowsill
> In many a viscous pool and rill.
>
> The flies, attracted by the sweet,
> Began so greedily to eat,
> They smeared their fragile wings and feet.

---

[29] Yulish, Search for a Civic Religion, 32.

[30] For an example of where the mingling of religious and secular moral stories took place, see: William Holmes McGuffey, McGuffey's Eclectic Readers (New York: American Book Co, 1879).

With many a twitch and pull in vain
They gasped to get away again,
And died in aromatic pain.

Moral
O foolish creatures that destroy
Themselves for transitory joy.[31]

This fable illustrates the virtue of self-discipline. The hope is that this, and stories like it, will ingrain in the child a reaction to discipline oneself in the face of temptation.

Stories and Context

Paul Vitz, another content theorist, also wants to teach values in the schools while retaining an emphasis on content. In an article in American Psychologist he reviews much of the literature that speaks to the use of stories in moral education.[32] He argues that "narrative material is an essential component of effective moral education."[33] This is because stories add a certain context to morals and yet stay away from moralizing and abstractions. Subjects that are not of interest, too bombastic, or too abstract, are easily forgotten. This is why stories are so powerful. Stories help one ground the abstract in the real and retain loose facts through relationships in the story. As Bennett says,

---

[31] Quoted from Bennett's Book of Virtues, 48.

[32] Paul C. Vitz, "The Use of Stories in Moral Development: New Psychological Reasons for an Old Education Method," American Psychologist 45 (June 1990): 709-720.

[33] Vitz, "Use of Stories," 709.

"the particulars--the stories, the places, the people,--stay in the memory when the 'airy abstraction' is forgotten."[34] In many instances, there is little that is more abstract than morality, but stories are the way that the content of morality stays with students. Through stories students can imagine what it would be like to be in a particular context. This allows them to decide what the best way to act in a similar situation would be. Vitz points out,

> the specifics of the people and their setting and also the details of their actions and intentions are all essential to narrative. Indeed these contextual specifics with their emotional impact are so important that literature achieves its power "through context sensitivity."[35]

The important point that Vitz wants to drive home is that moral education cannot be conducted with the use of abstract examples that students cannot relate to meaningfully.[36] Stories are a way to ground moral thinking by showing the way to good conduct.

Roger Schank has done much research into stories and the human memory. In his book Tell Me a Story (1990) he describes the relationship between memory and stories: "human memory is story-based. Not all memories are stories. Rather, stories are especially interesting prior experiences,

---

[34] William Bennett, The De-Valuing of America: The Fight for Our Culture and Our Children (New York: Summit Books, 1992), 73. Emphasis in original.

[35] Vitz, "Use of Stories," 710.

[36] Vitz, "Use of Stories," 716.

ones that we learn from."[37] Obviously one can retain non-storied facts like multiplication tables and cake recipes. But if memory is story based, then it makes sense that one will retain things much better if they are framed in story form. Indeed, if, as Schank says, "storytelling and understanding are functionally the same thing," then the power of a good, concrete story is tremendous.[38] It is this power that makes a narrative approach to moral education so compelling. The specific context of a story forms a powerful model that is retained in memory.

Stories and Modeling

Modeling is an important concept for a content based moral education. The psychologist Albert Bandura is famous for his work with the power of modeling. Bandura found in his research that "one of the fundamental means by which new behaviors are acquired and existing patterns are modified entails modeling."[39] In literature, models abound. The importance of stories goes beyond just being retained in the mind; they provide models with which one is personally involved. Readers get caught up in a good story and lose themselves in the characters. Often when a story is read, the reader will relate to a character, or two, and become

[37] Schank, Tell Me A Story, 12.

[38] Schank, Tell Me A Story, 24.

[39] Albert Bandura, Aggression: A Social Learning Analysis (Englewood Cliffs, NJ: Prentice-Hall, 1973), 68.

emotionally charged by their behavior. This emotional attachment to a character makes it a prime candidate for a model. Whether the character shows how to be loyal, brave, clean, or reverent, it models a behavior that can become internalized if practiced.

> Stories, then, because of their hold on the imagination, can help to create an emotional attachment to goodness. If other things are in place, that emotional attraction can then grow into a real commitment to goodness. The dramatic nature of stories enables us to "rehearse" moral decisions, strengthening our solidarity with the good.[40]

Not only do the characters in stories model behaviors, but the plots help one see the consequences of actions. This is a second type of modeling that takes place within a story.

Stories themselves portray a model, or several models, of behavior. The characters model behavior and the plot carries with it a number of moral elements. In a story about Malcolm X, for example, one can see not only a person one can relate to, but the consequences of his life decisions. One sees how his immoral life led to misery and a longing that brought him into the Muslim faith. Such tales tell a reader what can happen when right and wrong decisions are made. The modeling in stories are not always positive, nor do they need to be. In fact, it is probably better to have models of both good and bad behavior, in order to show the many possibilities that lie in moral actions. An anti-model with devastating affects in the plot may be as powerful as an

---

[40] Kilpatrick, Wolfe, and Wolfe, Books That Build Character, 24.

ideal model that lives happily ever after. Thus, stories can help one "rehearse" moral decisions before one makes them, because the possible effects of such a decision in the plot of a story can be seen.

Storytelling has a third kind of modeling, the model that the storyteller provides. Modeling does not extend merely to written or orally transmitted stories. There also is a non-verbal form of modeling. For years it has been said that teachers communicate to students as much through their non-verbal communication as through their verbal instruction. The experience of a model is a powerful reinforcement for the stories that are lived and told by students. Bennett is looking for model parents, model teachers, and model schools to produce his ideal of moral education. He states, "we must have teachers and principles who not only state the difference between right and wrong, but who make an effort to live that difference in front of students."[41] This makes sense to a point, but narratives that model behavior in situations beyond the walls of home and school also are necessary.[42] However, models in the schools are an important dimension for moral education. Informal observations show that modeling is a powerful tool to illustrate how something is done. In fact, words often fail us, and one of the only avenues left is to "show how." This extends to showing how

---

41 Bennett, "Moral Literacy," 31.

42 Bennett, Our Children, 81-82.

one feels or demonstrating how to do something. Indeed, modeling can be a kind of silent story, a mimed tale of moral behavior. As Bandura points out,

> where certain forms of behavior can be conveyed only by social cues, modeling is an indispensable aspect of learning. Even in instances in which it is possible to establish new skills through other means, the process of acquisition can be considerably shortened by providing appropriate models.[43]

Modeling is without question an important part of moral education, but it is by no means the complete picture. The best way to think about modeling, from the point of view of narrative analysis, is as one of many types of narratives that can contribute to a successful teaching and learning experience.

Comments and Criticism

What is problematic in the content theorists' view of moral education is that they exclude an important aspect of the storytelling setting. Scholes and Kellogg point out in The Nature of Narrative (1966) that narrative works "are distinguished by two characteristics: the presence of a story and a storyteller."[44] This is the link between stories and education: teachers are America's primary storytellers. However, such a characterization glosses over a third very important aspect. Jo Anne Pagano points out that "the three

---

[43] Bandura, Aggression, 68.

[44] Robert E. Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966), 4.

terms of the pedagogical relationship are teacher, text and student, just as the three terms of the storytelling relationship are teller, story, audience."[45] Students--the audience--are as essential to the storytelling venture as the other two parts of the triad. Thus story, teller, and listener form the essential aspects of a moral education classroom. Without including students, any plan for moral education is out of balance and not likely to be of much use as the complexities of life unfold for them.

The main oversight of the content theorists is that they do not involve the stories of students themselves. In the following chapters, the stories of students are shown to be rich in content. Personal stories can provide the many facets of modeling that content theorists hold so dear. Such stories provide good and bad models, context, and traditional content. Mark Tappan points out that "using a narrative approach to moral education should provide opportunities for students to tell their own stories, to speak in their own voices, and hence authorize their own moral perspectives and experiences."[46] After all, if context is an important aspect of stories, as Vitz claims, then personal stories are just as important as other cultural stories.

---

[45] Jo Anne Pagano, "Relating to One's Students: Identity, Morality, Stories and Questions," Journal of Moral Education 20 (1991): 263.

[46] Mark B. Tappan, "Narrative, Language and Moral Experience," Journal of Moral Education 20 (1991): 252.

Furthermore, there is little talk about critical thinking among the theorists so far discussed. Among their work there is little mentioned about discussions surrounding the values in stories or what to do when values conflict. Granted that content theorists, like Vitz, allow for discussion, but they do not elaborate on how that discussion should take place.[47] This is problematic at best. Discussion is just as necessary as modeling, since conflicting messages from peers, media, and the stories themselves will arise. More importantly, discussion is important to provide a way of sifting through the elements of conflicting moral goods. Story content is only one piece of the solution. What also needs to be included in a sound moral education is a technique of reflecting on content to adjudicate different sides of an issue. Thus, Chapter 3 will begin to flesh out the ideas necessary for a second aspect of moral storytelling, a process approach.

---

[47] Vitz, "Use of Stories," 718.

CHAPTER 3
PROCESS AND NARRATIVE (PART I)

> The method is unimportant; it is only of consequence that the students themselves do the ethicising, that they trace the logic of their own beliefs and do not rest in dogmatic statement. - George Herbert Palmer[1]

Introduction

This chapter explores the first alternatives to traditional modes of moral education and storytelling proposed in the 1960s. Values clarification and Lawrence Kohlberg's theory of moral development will be discussed as two exemplars of those story oriented alternatives. These approaches are referred to as "process theories" because of the shift in emphasis from societal content to the process that an individual uses to come to a moral position. Advocates of the process theories discussed in this chapter were consciously aware of the Supreme Court decisions in the early 1960s.[2] Thus, they tended to reflect an anti-content sentiment, particularly in the early days of the theories,

---

[1] George Herbert Palmer, Ethical and Moral Instruction in Schools (New York: Houghton Mifflin Co., 1909), 22.

[2] Lawrence Kohlberg, The Philosophy of Moral Development: Moral Stages and the Idea of Justice (San Francisco: Harper & Row, 1981), 228-230.

and focused instead on the reaction to stories (rather than teaching the moral of the stories).

In contrast to Chapter 2, this chapter will use the idea of story in a slightly different way. Instead of seeing stories as something used to transmit information to the less informed, stories for process theorists are more student centered. Edward Wynne and Kevin Ryan point out that in both values clarification and the work of Kohlberg, "the task of the teacher is to implement a process."[3] The process is one that involves the development of the individual through the analysis of stories from a personal point of view. That is, stories take on two roles: (a) telling about one's own experience--a personal story, and (b) using a story to inspire the telling of personal stories--a catalyst story. Story shifts from its solely top-down and inculcating role to one that portrays an individual's position, a more "bottom-up" role. The stories that are emphasized in this chapter (and the next one) are concerned, in the main, with the stories of students.

The Role of Story in Process Theories

Two types of story used in process theories are the catalyst story and the personal story. The catalyst story is a narrative from outside the personal experience of the

---

[3] Edward A. Wynne and Kevin Ryan, Reclaiming Our Schools: A Handbook on Teaching Character, Academics, and Discipline (New York: Merrill, 1993), 123. Emphasis in original.

student; thus, someone else is the storyteller. These stories act as a catalyst to bring forth personal stories and values of the student. The technique of posing a moral story or dilemma is an example of this type of story. Catalyst stories can be of various kinds. They can be told by teachers to invoke a response, clippings from local newspapers to stimulate discussion, or stories that come from the subject matter itself (e.g., a historical tale like the Trail of Tears). All of these examples of catalyst stories have been used in classrooms to stimulate thought about value-laden issues and to get students to relate those stories to their own lives.

The personal story is somewhat more difficult to define. In its simplest form, a personal story is what is told by the student about his own experience, for example, a student's response to a moral dilemma posed by the instructor, or stories written down in a journal. A personal story is similar to what Norman K. Denzin calls a personal experience story. He defines such narratives as focusing on sharable experiences that "do not necessarily position the self of the teller at the center of the story."[4] Thus, a personal story also can be a story told by an individual to illustrate something that he is trying demonstrate. An example would be telling a story about the experience of a close friend. The

---

[4] Norman K. Denzin, Interpretive Biography (New York: Sage, 1989), 44.

story does not reflect a direct experience, but one that the teller takes to be true.

The main division between the two types of stories indicates where they come from. The catalyst story is introduced from outside the individual listener in order to invoke a response, while the personal story is part of the experience of the teller. The catalyst story is used more as a tool to get students to think about what the values in the story mean to them. The personal story, in the context of values clarification and much of Kohlberg's work, is employed as a way to sort out what students think about a catalyst story. That is, for many process theorists, a personal story is told in reaction to a catalyst story in order to clarify and develop a person's values. Process theories often see the personal story as the key to moral development.

Values Clarification and Stories

Like the content theories discussed in the previous chapter, values clarification aims to create consistent moral behavior in students through the use of stories.[5] Theorists involved in the values clarification movement perceived a confusion in society. Industrialization and the post-war booms of the twentieth century created a completely different set of stories to be told. These stories often included

---

[5] Louis E. Raths, Merrill Harmin, and Sidney B. Simon, Values and Teaching: Working with Values in the Classroom (Columbus, OH: Charles E Merrill, 1966), 17.

aspects of the changing world and a set of choices that was different from what was traditionally available. There were more choices available in the areas of consumer goods, employment, and other lifestyle choices that simply did not exist in more agrarian times. Furthermore, the advent of films, radio, and television illustrated these choices with vivid stories of success and materialism. A problem that was apparent to researchers (such as those involved with values clarification) was that traditional stories did little to inform students how to choose between different moral alternatives. Therefore, a way to narrow the dizzying array of choices presented in non-traditional stories was thought to be needed, and values clarification was born.

The purpose of values clarification was to "develop methods for helping children deal with the complexities of modern living."[6] The rationale was simple:

> persons have experiences; they grow and learn. Out of experiences may come certain general guides to behavior. These guides tend to give direction to life and may be called values. Our values show what we tend to do with our limited time and energy.[7]

Another way to put this is in terms of narrative. People experience the world and out of these experiences come stories. These stories, in turn, allow people to reflect on their past behavior and establish general guidelines for

---

[6] Raths, Harmin, and Simon, Values and Teaching, 25.

[7] Raths, Harmin, and Simon, Values and Teaching, 27.

future behavior. Stories become the essential vehicle for giving a person moral direction.

Various techniques can be employed in values clarification, and many of them involve narrative. From the beginning, this perspective involved a way of drawing out what a person already "knew." The values clarification strategy required an orientation, "not that of adding to the child's ideas but rather one of stimulating him to clarify the ideas he already has."[8] Thus the technique involved a method to draw out the stories of an individual experience and stimulate an analysis of that experience.

The stories that values clarification used involve both personal and catalyst stories and can be linked to what theorists referred to as the seven essential elements of a value. These elements involve choosing (1) freely, (2) from alternatives, and (3) after reflection, as well as (4) prizing the choice, (5) affirming it publicly, (6) acting on it, and (7) repeating the act in the future.[9] Without all seven elements, proponents argue, a value is not involved in the moral storytelling session.[10] The essential point is that these seven aspects are part of the catalyst and personal story interaction and the idea that individuals should choose and act on their own values, not necessarily

---

[8] Raths, Harmin, and Simon, Values and Teaching, 54.

[9] Raths, Harmin, and Simon, Values and Teaching, 30.

[10] Raths, Harmin, and Simon, Values and Teaching, 46.

the values of tradition and society. An example of how these elements are brought together is the "values sheet."[11]

The values sheet involves a brief story or provocative statement followed by a list of questions to be answered by students. The issues involved in the story are those deemed important by the instructor. The students read the story and then react individually on paper. An example is the catalyst story called "The Meditation Room at the UN."

> There is a chapel or meditation room at the U.N. General Assembly building in New York that has had all the symbols of particular religions removed. There is nothing there but some rows of chairs, a potted plant, and a shaft of light. Marya Mannes writes of this room: It seemed to me standing there that this nothingness was so oppressive and disturbing that it became a sort of madness, and the room a sort of padded cell. It seemed to me that the core of our greatest contemporary trouble lay here, that all the whiteness and shapelessness and weakness was the leukemia of non-commitment, sapping our strength. We had found, finally, that only nothing could please all, and we were trying to make the greatest of all generalities out of that most singular truth, the spirit of man. The terrifying thing about this room was that it made no statement whatever. In its capacity and constriction, it could not even act as a reflector of thought.[12]

The short narrative is followed by a request for students to write their own positions on the story or answer questions such as: "What emotions does the story produce in you?" and "What do you get aroused about in the story?"[13] The importance of the value sheet is to invoke a storied response

---

[11] Raths, Harmin, and Simon, Values and Teaching, 83-111.

[12] Raths, Harmin, and Simon, Values and Teaching, 84.

[13] Raths, Harmin, and Simon, Values and Teaching, 84-85.

to a problem in the world, a catalyst story. It is not necessary for the story to be true, but it must have some connection to the lives of the students.[14] The catalyst story is of great importance to the process approach because it does not necessarily inculcate values. Instead, such stories invoke thought about a personal moral position, a personal story.

Sidney Simon and Alice Carnes use the example of an African-American history class, where students react to a poem.[15] Such a reaction could include a story about their own experiences, recount the experiences of friends, or illustrate their points of view using the characters of another story. The hope is to get students to react to the moral aspects (considerations of good and bad behavior) of stories embedded in the subject matter. Students have the opportunity to tell their own stories as part of that reaction, thereby clarifying their own points of view. The personal story is an important part of the process of clarifying values because through the telling of the story one can see moral aspects of behavior that had not been seen previously. This "seeing" of previous moral behavior is an essential part of moral education through storytelling.

---

[14] Raths, Harmin, and Simon, Values and Teaching, 91.

[15] Sidney Simon and Alice Carnes, "Teaching Afro-American History with a Focus on Values," in Readings in Values Clarification, ed. Howard Kirschenbaum and Sidney B. Simon (Minneapolis: Winston Press, 1973), 145-149.

The "values journal" is another form in which personal stories can be told.[16] Students are encouraged to keep a journal of events about the seven aspects of value that happen in their lives (supra, p. 46). They are asked to write stories about their experiences or any other thoughts they may have concerning values. Of concern is how they choose, what they choose, and how they feel about their choices, as well as other aspects of values that affect their lives. By gently prodding the student storyteller, the teacher draws out the story and allows the teller to see for oneself the issues that are involved. Again, students clarify their own thoughts and feelings by telling stories about what is happening in their lives.

Although the use of catalyst and personal stories is an important innovation in moral education through stories, there is a problematic aspect to the use of these stories in values clarification. This problem is that discussion is avoided. Discussion opens up a group of students to more catalyst stories as various students in the classroom tell their personal stories. The benefit of moral storytelling is greatly enhanced in such discussions (see below, p. 55). The purpose of values clarification, however, is to help an individual clarify values, so discussion is seen as contrary to this purpose.

---

[16] Sidney B. Simon, Leland W. Howe, Howard Kirschenbaum, Values Clarification: A Handbook of Practical Strategies for Teachers and Students (New York: Hart Publishing, 1972), 168-170.

> The value sheets are used in a variety of ways, the least effective of which is as discussion lessons. One does not get values in the busyness of a classroom discussion, especially a heated discussion. One needs quiet, hard thought and careful decisions if one is to have clear, persistent, and viable values.[17]

In other words, individuals are to come to their own conclusions without import from the stories outside themselves. Although students are seen as future problem solvers in a changing world, values clarification fails to see that such action usually is done in cooperation with others. In short, values clarification fails to see the social import of stories. As discussed in Chapter 2, narratives involve a triad of elements (story, teller, and listener) that require a social setting. But the exclusion of the social component, which is manifested by the values clarification theorists' aversion to the content of stories as well as discussion, does not exist for the process theorists as a whole. Lawrence Kohlberg's work into the processes of moral development, on the contrary, expanded the use of stories into the discussion format. This work took process theorists in new directions for moral education and storytelling.

Kohlberg and Stories

Lawrence Kohlberg's work has touched numerous researchers and is credited with many of the dramatic changes

---

[17] Raths, Harmin, and Simon, Values and Teaching, 106. Emphasis in original.

that have occurred in moral education research from the 1960s into the 1980s.[18] Although Kohlberg never dealt specifically with narrative, his work can be seen to operate in a narrative way, similar to values clarification.

Stories and Moral Development

Kohlberg's work began in the 1950s as an extension of the work of Jean Piaget on children's moral judgments.[19] Kohlberg began his doctoral study by working with boys between ten and sixteen years old. He would ask each of them to respond to a series of hypothetical catalyst stories (moral dilemmas) and found that the reasoning they used to justify their responses could be classified into six distinct patterns, or stages, of moral development.[20] In Kohlberg's words, his early work was "a typological scheme describing general structures and forms of moral thought which can be defined independently of the specific content of particular moral decisions or actions."[21]

---

[18] Mark B. Tappan and Martin J. Packer, ed. Narrative and Storytelling: Implications for Understanding Moral Development (San Francisco: Jossey-Bass, 1991), 1.

[19] Lawrence Kohlberg, "The Development of Modes of Moral Thinking and Choice in the Years 10 to 16" (Ph.D. diss., University of Chicago, 1958), 77.

[20] F. Clark Power, Ann Higgins, and Lawrence Kohlberg, Lawrence Kohlberg's Approach to Moral Education (New York: Columbia University Press, 1989), 10.

[21] Lawrence Kohlberg, "The Child as a Moral Philosopher," Psychology Today 2 (September 1968): 25.

Kohlberg relied heavily on the use of narratives. He tested a student's developmental progress through a story that constructed a moral dilemma. This catalyst story, involving an ethical problem, would be read to students, and they would be asked to respond to questions about the dilemma (similar to the values clarification value sheet). An example is the now famous "Heinz Dilemma":

> in Europe, a woman was near death from a very bad disease, a special kind of cancer. There was one drug that the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid $200 for the radium and charged $2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could get together only about $1,000, which was half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug and I'm going to make money from it." Heinz got desperate and broke into the man's store to steal the drug for his wife.[22]

Questions would follow to draw out personal stories that revealed the values of the student. Like values clarification, the purpose would be to clarify how one felt or thought about the value of human life. Unlike values clarification, however, Kohlberg's technique included a theory of moral development. This theory posited six moral stages through which a person would progress.

Thus, an additional aspect of storytelling is involved. The addition of a set of stages in itself produces a

---

[22] Kohlberg, Philosophy of Moral Development, 12.

narrative way of seeing moral development. As Mark Freeman points out,

> normatively based theories of development [Kohlberg], precisely by virtue of this very dimension of normativity, must necessarily posit an outcome to which the process of development is headed. In this respect, the idea of narrative is already relevant: It is only as a function of the designated end that we can speak of the developmental process that gives rise to it.[23]

The whole idea of seeing "moral education as covering a life-span of development" is narrative in nature.[24] A life easily can be seen as a story because it has a beginning, an end, and a plot. The plot for development psychologists such as Kohlberg is the moral development of the individual. Thus, Kohlberg can be seen as involving stories in several ways. His theory included catalyst stories in the form of moral dilemmas, personal stories as reactions to the dilemmas, and the story of a person's moral development. All of these stories, or at least the interpretation of the stories, assumed a concept of justice.

Storytelling and Justice

One of the main components of Kohlberg's use of story is bound up with the concept of justice.[25] Like many modern

---

[23] Mark Freeman, "Rewriting the Self: Development as Moral Practice," in Narrative and Storytelling: Implications for Understanding Moral Development, ed. Mark B. Tappan and Martin J. Packer (San Francisco: Jossey-Bass, 1991), 85.

[24] Mickie Bebeau, James Rest, and Darcia Narváez, "A Plan for Moral Education" (University of Minnesota: Center for the Study of Ethical Development, 1995), 1.

[25] Kohlberg, Philosophy of Moral Development, 19.

accounts of justice, Kohlberg's account tended to be based on ideas about human rationality. Inspired by the philosophy of John Rawls and Plato, Kohlberg saw justice as the ultimate virtue. Since there was only one good in Kohlberg's estimation, there was only one virtue, justice.[26] This virtue embodied the ideas of fairness, impartiality, reciprocity, and equity and was to be obtained by rational deliberation. In Kohlberg's work, this deliberation was done through stories, such as those told in reaction to a moral dilemma. More importantly, the story the child told was an indication of the stage of moral development he was in. It was the story the student told that was most important for Kohlberg's research. The story told was judged on how close it embodied the virtue of justice. The better the story resolving a particular dilemma resembled the virtue of justice, the more morally developed the individual was judged to be. As Paul Crittenden points out, "children's thinking about morality is restricted to the way in which they respond to certain hypothetical dilemmas in relation to justice."[27] The purpose of moral education, then, was to improve the stories of youth. If their stories improved, this reflected that the student had become more developed, more just. As

---

[26] Kohlberg, Philosophy of Moral Development, 38-40.

[27] Paul Crittenden, Learning To Be Moral: Philosophical Thoughts about Moral Development (Atlantic Heights, NJ: Humanities Press International, 1990), 80.

Kohlberg wrote, "the proper content of moral education is recognized to be the values of justice."[28]

The personal stories told by students in response to the catalyst story were always judged against the background of a justice orientation. The methods of moral education and storytelling were not, however, to stay the same. The methods involving stories that Kohlberg used gradually evolved from an interview-like session between experimenter and subject to a Socratic method of questioning called "moral discussion."

Storytelling as Moral Discussion

Since discussion is primarily a conversation about a particular topic, it can be thought of as an exchange of stories.[29] As a catalyst story is introduced to a group and ideas are challenged and embraced, personal stories are told. Discussion is an active medium by which many stories can be exchanged. As Robert Ginsberg points out, "discussion is the method par excellence for bringing students into the action: experiencing and thinking in the encounter of the materials."[30] As the teacher tells a story, the students

---

[28] Kohlberg, Philosophy of Moral Development, 37.

[29] Roger C. Schank, Tell Me A Story: A New Look at Real and Artificial Memory (New York: Charles Scribner's Sons, 1990), 24.

[30] Robert Ginsberg, "The Humanities, Moral Education, and the Contemporary World," in Moral Education and the Liberal Arts, ed. Michael H. Mitias (New York: Greenwood Press, 1992), 42.

counter with their own stories. Ginsberg further explains that the "teacher elicits students' doubts, questions, objections, and assessments by questioning, posing examples, criticizing proposals, or sketching alternatives."[31] The discussion format developed by Kohlberg allowed students to participate in the narratives given to them as catalyst stories as well as those given by their peers.

The moral discussion format was developed by Kohlberg and his associates in the early 1970s with the hope of improving moral development in their subjects. In this format, students' answers to moral dilemmas, stories, and questions were no longer a simple matter between the teacher and the student, as they had been in values clarification and Kohlberg's earlier work. The way a person analyzed the dilemma now was opened up to the entire class, and the effect was dramatic.[32]

> Hypothetical dilemmas, when well chosen and well crafted, opened up new vistas of imagined experience for students. Frank discussions of moral issues such as euthanasia, sexual and interpersonal relations, and racial discrimination challenged and stretched the minds of students and allowed them to explore with one another questions they would otherwise rarely discuss.[33]

The realm of narrative had swelled to include interaction and thus created more stories for the participants to tell. Now not only did the students have moral catalyst stories to

---

[31] Ginsberg, "The Humanities," 42.

[32] Kohlberg, Philosophy of Moral Development, 27.

[33] Power, Higgins, and Kohlberg, Kohlberg's Approach, 34.

expand their moral imaginations, but they had the experience of several dozen voices speaking about various important issues with their own stories.

Moral discussions were an important change in the design of moral education. Kohlberg would still present a catalyst story, but then he would ask the group (rather than an individual) to propose solutions and explain why their solutions were the best. As the stories were exchanged and the arguments developed, the instructor "would take the 'solution' proposed by a child who was one stage above the majority of the children discussing the [story] and clarify and support that child's argument."[34] The instructor held a tight reign on the discussion and tried to illuminate the "better" position as much as he could without being heavy handed. As Kohlberg and his colleague Moshe Blatt pointed out, "the experimenter made it a point to leave as much of the argument to the children as possible; he stepped in to summarize the discussion, to clarify, add to the argument, and occasionally present a point of view himself."[35] For Kohlberg, the teacher was to attempt to gradually bring the student to the next stage of development, whereas in values clarification no such theory was involved. So if Tommy reacts to the catalyst story in a certain way and is

---

[34] Moshe M. Blatt and Lawrence Kohlberg, "The Effects of Classroom Moral Discussion upon Children's Level of Moral Judgment," Journal of Moral Education 4 (1975): 133.

[35] Blatt and Kohlberg, "Effects of Classroom Moral Discussion," 133.

diagnosed to be at stage two of development, the teacher would attempt to ask questions that would bring him to stage three.

By developing the ideas of moral discussion, Kohlberg and his associates expanded the use of narratives in the classroom. The history of the focus on story in Kohlberg's work expands from a mere reaction to a catalyst story to the exchange of personal stories. Yet there were limitations to his use of moral discussions and the realization of this gap lead to further developments in the technique.

Storytelling and School Democracy

Although moral discussions were an important part of storytelling in moral education, something more interactive was seen to be needed to further the effectiveness of a moral education program. Kohlberg's colleagues point out that "though developmental moral education was proving successful in meeting its objectives--promoting the development of an individual's moral judgment--it did not fully address the everyday school issues of student behavior and discipline."[36] The range of stories to be dealt with needed to be expanded.

The thrust of an expanded approach was to teach "living within a society," which necessitated experience and storytelling on a larger, more societal, scale.[37] In other

---

[36] Power, Higgins, and Kohlberg, Kohlberg's Approach, 19.

[37] Power, Higgins, and Kohlberg, Kohlberg's Approach, 40.

words, Kohlberg began to think about narratives on an institutional level rather than just a classroom level. He thought that if positive results could come from moral stories and discussion on a classroom level, then it also should be possible at the institutional level. As Kohlberg's ideas about moral education and narrative progressed, he began to reason that "the concept of exposure to a higher stage need not be limited to a stage of reasoning, however; it may also include exposures to moral action and to institutional arrangements."[38]

As stories concerning the running of the schools were included in a program of moral education, moral discussion took on the form of a democratic process. Storytelling was not limited to the participants of a class, but now was expanded to encompass the entire community of the institution. Such an enlarged scope meant that not just a handful of teachers were involved in a narrative concept of schooling, but all teachers and administrators were involved in storytelling and discussion with the students. Kohlberg arranged weekly "democratic community" meetings at his experimental school and, as he had done with his moral discussion sessions previously, orchestrated the meetings.[39] In the meetings, Kohlberg tried to involve as many stories of

---

[38] Lawrence Kohlberg, Psychology of Moral Development: The Nature and Validity of Moral Stages (San Francisco: Harper & Row, 1984), 202.

[39] Power, Higgins, and Kohlberg, Kohlberg's Approach, vii.

the teachers and students who were present as he could. Reportedly, Kohlberg "did all he could to encourage their full participation. Often he would prod them with questions; sometimes he would advocate a position, speaking for the ideals of the community."[40] Thus, story exchange expanded from the classroom to the institution through these meetings. Still, what remained was a carefully monitored meeting. This was so that the ideals of justice would prevail in the storytelling. This expanded storytelling session became known as the "just-community" approach.

In the just-community approach, narratives move away from contrived catalyst stories (moral dilemmas) and embrace a wider number of real-live stories. No longer were stories based solely around the made-up moral dilemma (e.g., the Heinz story); instead, they would be taken from the everyday life of the school. Kohlberg and his cohorts explain:

> we believe that decisions involving discipline and student life ought to be made democratically, with students and teachers having an equal vote. This process respects students as having the right, given the capabilities they already possess, to participate in certain decisions that affect them in the school. Furthermore, democracy promotes their development to greater autonomy through practice.[41]

The idea behind this approach is to give students a way to move from moral dependency to moral autonomy through the practice of storytelling, discussion, and democracy.

---

[40] Power, Higgins, and Kohlberg, Kohlberg's Approach, vii.

[41] Power, Higgins, and Kohlberg, Kohlberg's Approach, 30-31.

Democracy, John Dewey writes, is a "continuous readjustment through meeting the new situations produced by varied intercourse."[42] It is a continual exchange of stories to promote a mutually defined goal. As Kohlberg states, democracy is "a process of 'moral communication' that involves assessing one's own interests and needs, listening to and trying to understand others, and balancing conflicting points of view in a fair and cooperative way."[43] The exchange of stories inherent in a democratic ideal is moral in nature because it promotes community welfare. Teaching children how to move from the protection of the community (moral dependency) to participation in that community (moral autonomy) is a necessary element in any form of moral education. A just-community moral education strives to create an autonomous individual through participation in the stories of the community and making informed decisions based on those stories and the community's rule structure.[44]

By developing the ideas of moral discussion and the just-community, Kohlberg and his associates expanded the use of narratives in education. The history of the focus of story in Kohlberg's work expands from a mere reaction to a story to the exchange of narratives with the purpose of

---

[42] John Dewey, Democracy and Education: An Introduction to the Philosophy of Education (New York: The Free Press, 1916), 86-87.

[43] Power, Higgins, and Kohlberg, Kohlberg's Approach, 32.

[44] Power, Higgins, and Kohlberg, Kohlberg's Approach, 31.

participation in a wider community discussion. Personal stories were employed as a tool in school governance, not only by teachers but also by students.

As process theories continued to develop in the 1970s, more was added to the domain of moral development. Although Kohlberg's work remained as "an important component of any comprehensive theory of moral development," questions were asked about more affective aspects of moral development.[45] Various theorists working within the process orientation attempted to include consideration of interpersonal relationships that had been left out of Kohlberg's work. Theorists such as Carol Gilligan and Nel Noddings began looking at stories in a different light, a more affective light, and the result was a further evolution of moral discussion. The exchange of stories would continue, but the focus would turn increasingly more toward personal stories and away from catalyst stories. This will be explored in the next chapter as the exploration of process theorists continues.

---

[45] Lisa Kuhmerker, "Learning to Care--The Development of Empathy," Journal of Moral Education 5 (1975): 26.

CHAPTER 4
PROCESS AND NARRATIVE (PART II)

> Storytelling, in all its richness and variations, is, ultimately, a way for people to know themselves and to know others. - Ramon Royal Ross[1]

Introduction

This chapter extends the discussion of the process theories of moral education that started with values clarification and Kohlberg. As process theories became part of the academic establishment, they began to grow in different directions. Kohlberg's theories were connected with cognitive development and the justice orientation. The narrative analysis was therefore somewhat restricted to that orientation. So as research expanded, storytelling began to reach into more affective domains and those associated with relationships and caring.

The ideas of caring and storytelling began with the research of Carol Gilligan, one of Kohlberg's students. Her approach rejected the universal nature of justice that Kohlberg assumed in his work. This paved the way for an expanded vision of the process theory. With the variety of studies that were being conducted because of Kohlberg's

---

[1] Ramon Royal Ross, Storyteller, 2nd ed., (Columbus, OH: Charles E. Merrill, 1980), ix.

influence, more information became available for analysis. The work done with moral discussion and caring were two important aspects for moral education that emerged. The narrative approach to moral education is directly linked to this work and the work of Nel Noddings. This chapter will delve deeper into the concept of moral discussion and bring out the narrative aspects of the caring approach.

Stories Lives Tell

The caring approach developed, to a great degree, out of Gilligan's research with moral development in the 1970s.[2] Under Kohlberg's tutelage, Gilligan investigated the process of moral development through the method he designed. Gilligan administered catalyst stories in the form of moral dilemmas, such as the Heinz dilemma (supra, p. 52), and recorded students' responses. In many cases what she saw concurred with Kohlberg's process theory. However, as her research progressed, differences began to show in the way girls would interpret the stories. Boys generally would interpret the stories (moral dilemmas) as a conflict between the values of property and life and then use their reasoning to justify a conclusion.[3] When Gilligan researched girl's responses to the stories, she found that their answers

---

[2]Carol Gilligan, In a Different Voice: Psychological Theory and Women's Development (Cambridge MA: Harvard University Press, 1993), xxx.

[3] Gilligan, In a Different Voice, 27.

focused on the relationships among people, rather than on the constructs of justice.

The narrative response to the Heinz dilemma in one particular case, by a girl, was,

> if he stole the drug, he might save his wife then, but if he did, he might have to go to jail, and then his wife might get sicker again, and he couldn't get more of the drug, and it might not be good. So, they should really just talk it out and find some other way to make the money.[4]

This story reveals a focus on the relationship between the man and woman of the story, rather than a universal principle of justice. Although Kohlberg listened to women's stories, he failed to see such a focus as legitimate.[5]

Kohlberg's research, which had been done mainly with males, had missed an important aspect of moral thinking. Blinded by his belief in justice as the sine qua non of moral development, Kohlberg underestimated the importance of other storytelling aspects of that development. Valuing relationships occurred much lower in the hierarchy of stages that Kohlberg established, and, thus, viewing relationships as primary gave moral education another group of stories to explore. Although Gilligan's work still retained the moral development focus and a hierarchy of stages, the stages were different in that they reflected the supremacy of the caring

---

[4] Gilligan, In a Different Voice, 28.

[5] Susan J. Hekman, Moral Voices, Moral Selves: Carol Gilligan and Feminist Moral Theory (University Park, PA: The Pennsylvania State University Press, 1995), 7.

orientation. What Gilligan proposed, in short, was a framework that legitimized women's moral stories.

Susan Hekman recently has done an analysis of Gilligan's work in her text Moral Voices, Moral Selves (1995). Hekman points out that there are two crucial points to glean from Gilligan's work in the context of storytelling. First, "if, as Gilligan proposes, we interpret relationship, care, and connection as integral to human life and development, then we will interpret women's stories as genuinely moral narratives."[6] In other words, the stories that Kohlberg interpreted as deficient in some way, Gilligan legitimates as genuine moral stories. By removing the primacy of the justice orientation, Gilligan argues for a more gender friendly interpretation of moral development and its associated narratives.

The second crucial point that Hekman illuminates deals directly with the term "story."

> By claiming that she is listening to women's "stories," Gilligan is advancing two key theses: first, that we need to alter our interpretive framework in order to hear these stories as moral stories, and, second, that women (and men) make sense of their lives by telling stories about themselves.[7]

Gilligan revealingly states, "my interest lies in the interaction of experience and thought, in different voices and the dialogues to which they give rise, in the way we

---

[6] Hekman, Moral Voices, Moral Selves, 7.

[7] Hekman, Moral Voices, Moral Selves, 7. Emphasis in original.

listen to ourselves and to others, in the stories we tell about our lives."[8] The program of moral education that emerges from Gilligan's work does not depend solely on the moral dilemma format that Kohlberg used in the 1960s. Instead, Gilligan is more interested in understanding how individuals solve their own moral dilemmas.[9] That is, she is interested in looking directly at personal stories. Kohlberg tended to keep a tight reign on discussion, always pulling the participants in a particular direction. Gilligan's approach, however, depended more on the person telling the story than on a moral dilemma.

Gilligan explains that her studies,

> expanded the usual design of research on moral judgment by asking how people defined moral problems and what experiences they construed as moral conflicts in their lives, rather than by focusing on their thinking about problems presented to them for resolution.[10]

Thus, Gilligan shifts from using dilemmas, to limit the area of stories told, to opening up moral stories to a wider area of possibilities. As Paul Crittenden puts it, "Gilligan puts particular weight in her inquiries on responses to concrete moral dilemmas."[11] The storyteller becomes more grounded in

---

[8] Gilligan, In a Different Voice, 2.

[9] Joan Tronto, Moral Boundaries: A Political Argument for an Ethic of Care (New York: Routledge, 1993), 78.

[10] Gilligan, In a Different Voice, 3.

[11] Paul Crittenden, Learning To Be Moral: Philosophical Thoughts about Moral Development (Atlantic Heights, NJ: Humanities Press International, 1990), 93. Emphasis in original.

his or her own experience, and the stories told are, thus, more personalized. Students are free to tell their own personal stories unencumbered by the constraints of a catalyst story. Therefore, Gilligan's view of stories is more relationship centered and more dialogic in nature. That is, a focus on listening to the stories that are told by the individual comes to the forefront of moral storytelling.[12] The focus on students' personal stories that comes out of Gilligan's research has been applied further to the educational setting by Nel Noddings.

Noddings and Stories of Caring

Noddings has applied Gilligan's ideas to moral education and larger curricula issues and has done some important work to join moral education and narrative in education.[13] This is done primarily through the idea of "caring." Noddings defines the caring relation as "a connection or encounter between two human beings--a carer and a recipient of care, or cared-for."[14] This suggests that there is a part to be

---

[12] Lyn Mikel Brown and Carol Gilligan, "Listening for Voice in Narratives of Relationship," in Narrative and Storytelling: Implications for Understanding Moral Development, ed. Mark B. Tappan and Martin J. Packer (San Francisco: Jossey-Bass, 1991), 45-48.

[13] Carol Witherell and Nel Noddings, ed. Stories Lives Tell: Narrative and Dialogue in Education (New York: Teachers College Press, 1991).

[14] Nel Noddings, The Challenge to Care in Schools: An Alternative Approach to Education (New York: Teachers College Press, 1992), 15.

played on each side of the equation. The carer gives care and the cared-for accepts it.

The caring relation runs parallel to the narrative relation. The triad for storytelling (storyteller, story, and listener) is similar to the triad of caring (carer, care, and cared-for). Each aspect of the triad is necessary, and together they form a sufficient frame for a relationship to thrive. Furthermore, caring often involves storytelling. The caring relationship can use storytelling to provide care by telling a story. This telling can take the form of reading or telling a story to teach something, i.e., pass on some wisdom about a particular situation to a child. It may also take the form of story exchange to show empathy for the situation of another. This narrative aspect of the caring relation can be seen in schools every day as teachers tell stories in order to teach important lessons or to provide other aspects of care.

One of Noddings' primary concerns is to teach the young how to care. Showing how to care about oneself and others is seen as a key way to improve schools and society. Noddings suggests that one of the main problems that schools face is that students just do not care.[15] Thus, an education in caring is extremely important, and the way to do this is through stories of caring.

---

[15] Nel Noddings, Challenge to Care in Schools, 35.

Four Forms of Caring Practice and Stories

Noddings' vision of moral education includes four components: modeling, dialogue, practice, and confirmation.[16] These four components draw on narratives in a number of ways. The first aspect, modeling, clearly draws on what was discussed in Chapter 2. Modeling should be part of any scheme of moral education, and it takes its place in the caring perspective. Stories can be an important part of modeling. Instructors need to tell stories about caring that demonstrate for children how important caring is and how it is done. As Noddings states, "we have to show how to care in our own relations with cared-fors."[17] Caring individuals must model how to be caring to those they care for. In other words, instructors must show through their stories and actions how they care for others.

A second component, according to Noddings, is practice. This is really a participation in caring activities. By joining in community service projects and other volunteer activities, students can learn how caring is done while practicing caring for others. Behaviors are modeled in real-life situations, and the opportunity for different stories to be told is also present. More importantly, students can

---

[16] Nel Noddings, Caring: A Feminine Approach to Ethics & Moral Education (Berkeley: University of California Press, 1984), 175-97.

[17] Nel Noddings, Challenge to Care in Schools, 22.

practice what they have learned through the various stories they have heard and the experiences they have had. Students, presumably, will have been exposed to caring behaviors as individuals cared for. With a practice component they can try to duplicate the behavior modeled for them, by carers and stories of caring, in the service of others.[18]

Another necessary ingredient for a caring type of moral education is confirmation. This aspect of moral education is meant to lift one "toward our vision of a better self."[19] Confirmation can involve a story that illustrates an ideal. This component of moral education strives to engage a child positively with an ideal that can be achieved. Similar to John Dewey's conception of a genuine ideal, Noddings does not advocate an abstract or remote ideal.[20] Instead, through a story, the ideals of action in a particular situation are shown. The ideal is revealed to the child in a caring manner, through a story, so that the child can understand a better way of disciplining himself. The story is, as Dewey might say, "a directive force."[21]

---

[18] Nel Noddings, Caring, 188.

[19] Nel Noddings, Challenge to Care in Schools, 25.

[20] John Dewey, Logic: The Theory of Inquiry (New York: Henry Holt, 1938), 178.

[21] Dewey, Logic, 178.

Noddings and Dialogue

Dialogue is a fourth essential aspect of Noddings' moral education for caring. It is also the most important aspect for a narrative analysis of the caring position. Dialogue is essentially a mutual exchange of stories very similar to the idea of moral discussion (see Chapter 3). Some differences between moral discussion and dialogue exist, however. Noddings sees dialogue as a "real" conversation. As Roger Schank points out, "conversation is no more than responsive storytelling."[22] Dialogue is often "opened-ended," a process where neither party knows at the outset where the conversation will take them and where it will end.[23] This is different from discussion where there is a goal to reach. In Noddings' idea of dialogue, the mere exchange of stories seems to be enough to constitute moral education, provided that through the exchange of stories in dialogue the participants engage in interpersonal reasoning. Noddings explains that

> in contrast to logico-mathematical reasoning that proceeds step by step according to a priori rules, interpersonal reasoning is open, flexible, and responsive. It is guided by an attitude that values the relationship of the reasoners over any particular

---

[22] Roger C. Schank, Tell Me A Story: A New Look at Real and Artificial Memory (New York: Charles Scribner's Sons, 1990), 24.

[23] Noddings, Challenge to Care in Schools, 23.

> outcome, and is marked by attachment and connection rather than separation and abstraction.[24]

Yet, having described the reasoning in dialogue in such a manner, one might ask if it can serve a moral education classroom better than moral discussion. Even when dialogic story exchange is accompanied by the modeling, confirmation, and practice oriented stories, Noddings' prescription for moral education seems to be lacking something. Noddings seems to miss an opportunity for critical discussion of the stories told. Having an open-ended and caring exchange of stories may be good at times, but it seems on the whole to be inadequate. A more dynamic way of viewing moral dialogue seems to be needed.

Expanding Dialogue Beyond Caring

Nicholas C. Burbules, in Dialogue in Teaching (1993), describes dialogue as "an activity directed toward discovery and new understanding, which stands to improve the knowledge, insight, or sensitivity of its participants."[25] Similar to Noddings' idea of moral dialogue, Burbules seeks to promote understanding and a caring attitude between storytelling participants. He also sees it as an exchange of personal stories to illustrate the feelings and experiences of

---

[24] Nel Noddings, "Stories in Dialogue: Caring and Interpersonal Reasoning," in Stories Lives Tell: Narrative and Dialogue in Education, ed. Carol Witherell and Nel Noddings (New York: Teachers College Press, 1991), 158.

[25] Nicholas C. Burbules, Dialogue in Teaching: Theory and Practice (New York: Teachers College Press, 1993), 8.

individuals in the hope of making connections and dissolving dilemmas. There can be no doubt that one of the main aspects that separates discussion from dialogue is the emphasis placed on the development of the interpersonal dimension.

> The concept of dialogue as a process of communication is closely tied with the values of involvement, respect, and concern for one's partner(s) in discussion. It connotes an egalitarian spirit and an open-mindedness about considering other points of view that are fundamentally admirable. . . . Dialogue is associated with a caring sentiment and with love.[26]

Setting-up a trusting atmosphere where individuals can open themselves up is key to any successful moral discussion or dialogue. But in dialogue the direction is often up to the participants, so that a higher level of trust in and among the students is necessary.

Paulo Freire points out that there are several necessities for a dialogue to take place. The first essential element of dialogue is a "profound love for the world and for people."[27] Instructors must trust students and their stories must be told in an atmosphere of humility, mutual respect, and trust. Stories cannot be told as an act of arrogance and be effective as models or dialogue material. Nor can stories be effective if the participants do not respect and trust each other. We must have "an intense faith in humankind" for a dialogue to work.[28]

---

[26] Burbules, Dialogue in Teaching, 12.

[27] Paulo Freire, Pedagogy of the Oppressed (New York: Continuum, 1993), 70.

[28] Freire, Pedagogy of the Oppressed, 71.

The openness of dialogue does not necessarily imply an uncritical approach. Educators such as Freire are keenly aware that an effective dialogue cannot take place without some critical thinking. What critical thinking means in this context is "a kind of 'internal dialogue,' in which we consider possible points of view, question them, and modify them, performing in effect both roles of dialogical investigation within our own minds."[29] The two roles of dialogical investigating are inclusion (which Noddings discusses thoroughly) and criticism (a critical approach to storytelling). As the words connote, inclusive storytelling tends to bring people closer together, while critical storytelling tends to separate people into different camps. Both inclusion and criticism, while seemingly contrary, form types of dialogue that involve different approaches to stories that can be applied to moral education.

Four Types of Dialogic Storytelling

Burbules distinguishes four types of dialogue that combine inclusive and critical aspects of storytelling with convergent and divergent aspects.[30] Convergent dialogue or storytelling takes place when different points of view are

---

[29] Burbules, Dialogue in Teaching, 161.

[30] Since dialogue is an essential part of many types of storytelling, the different categories that Burbules suggests also could be interpreted as different types of storytelling. For example, a convergent dialogue can be considered convergent storytelling.

narrowed toward a single "correct" interpretation. This is a Kohlbergian type of dialogue. Divergent narratives tend to deal with more open-ended storytelling that involve a plurality of meanings and complex connotations. This type more closely resembles Noddings' idea of dialogue. These two types of narratives are put together by Burbules in a two-by-two grid to form four types of dialogue.

Inclusive-divergent	Dialogue as conversation
Inclusive-convergent	Dialogue as inquiry
Critical-divergent	Dialogue as debate
Critical-convergent	Dialogue as instruction[31]

Since dialogue involves an exchange of stories, these four types of dialogue could be described as four types of storytelling scenarios. Burbules analyzes each of these types of dialogue for their positive and negative classroom applications. There are specific ways stories can be brought out and dealt with in the process oriented classroom. Dialogue as instruction, for example, is a Socratic type of dialogue.

Storytelling as instruction

The critical-convergent dialogue, or storytelling as instruction, uses questions to move the exchanging of stories, the conversation, in a particular direction. This type of dialogue represents "a highly directive form of teaching, but one that operates through indirect processes of

---

[31] Burbules, Dialogue in Teaching, 112. Here again, the term "dialogue" could be replaced by the term "storytelling" to make four categories: storytelling as conversation, storytelling as inquiry, storytelling as debate, and storytelling as instruction.

instruction that require the student to work actively to make conceptual connections in response to teacher questions."[32] Stories are told in direct response to an instructor's query. This form of storytelling is similar to Kohlberg's techniques.

Burbules is quick to point out that this directing type of dialogue is not wholly what he is after as dialogue. True to the influence of Noddings and Freire, he advocates including something more divergent into a storytelling classroom. There are aspects of dialogue as instruction, however, that appeal to Burbules as applications of narrative in moral education. The Socratic method is an excellent technique that helps students struggle through complex subject matter. Moral decisions are often some of the most complex a person will face in the classroom and in life. Thus, a form of questioning that helps one sort out the diverse issues in their own stories and come to a specific conclusion has its importance.

Storytelling as conversation

The contrary of dialogue as instruction is dialogue as conversation. This is the inclusive-divergent aspect of dialogue that follows logically from Noddings' caring approach. This aspect of dialogue is the part that "connects us to each other and helps to maintain caring relations."[33]

---

[32] Burbules, Dialogue in Teaching, 120.

[33] Noddings, Challenge to Care in Schools, 23.

Dialogue as conversation seeks to generate "a generally cooperative, tolerant spirit, and a direction toward mutual understanding."[34] Within this type of narrative scenario, attempts are made to include as many stories as possible. This inclusiveness leads to divergent points of view. Such views are discussed and considered but not necessarily critiqued or adjudicated in any way. Dialogue as conversation is a Noddings type of discussion that is not forced to go in any particular direction, nor is it forced to come to any particular conclusion. The act of coming together face to face is enough: the face to face interaction engenders relationships and caring for one another. Noddings points out that the exchange of stories in moral education "connects us to each other and helps maintain caring relations. It also provides us with the knowledge of each other that forms a foundation for response in caring."[35] Critique is kept at bay so that no one in the group will be alienated. The goal is to bring people together in a caring atmosphere to create caring between individuals through stories that involve caring. Thus, dialogue as conversation is particularly suited to bring divergent points of view together in a conversation.

Moral education in a multicultural classroom is an example of where a conversation mode of storytelling could be

---

[34] Burbules, Dialogue in Teaching, 112.

[35] Noddings, Challenge to Care in Schools, 23.

useful. As Burbules points out, "attempts at dialogue across such [multicultural] differences can run up against linguistic, experiential, or paradigmatic incommensurabilities."[36] Dialogue as conversation is an excellent way to fuse a diverse storytelling group into a common unit with similar concerns. It is a way of getting many stories told and making them not this person's or that person's story, my story or her story, but a group story, one of our stories. Building a conversational group is not an easy task, nor is it a frivolous one. Conducting dialogue in an open conversational style is one aspect of dialogue in the classroom designed to bring storytellers together as story-listeners. The hope is that if students are active storytellers and listeners, they will be active learners. An active learner surely will take away more from the classroom experience than an inactive one.

Storytelling as debate

In a dialogue as debate there exists a critical-divergent scenario. That is, this type of dialogue retains the divergent aspects of dialogue as conversation and thereby does not require a specific message to be achieved at its end. But dialogue as debate has a critical edge to it. The idea of a debate includes a number of sharp and challenging questions as well as a skeptical spirit.[37] Students

---

[36] Burbules, Dialogue in Teaching, 113.

[37] Burbules, Dialogue in Teaching, 119.

challenge the stories of others and offer their own stories in defense of their points of view. A debate that involves storytelling will likely separate students from each other, yet it is open-ended and encourages critical thinking. That is, it will likely separate students into different camps, but these camps will be based on thoughtful ideas concerning subject matter. There is no specific end-point for the debate. It is an open discussion that exchanges stories in order to prove a personal point (or rather, a number of personal points), but such an exchange is not required to come to any particular conclusion. Debates are open-ended, but critical in order to clarify thought and promote a way of sorting out various issues. Unlike dialogue as conversation, dialogue as debate hones one's critical thinking skills by engaging participants in argument (story analysis). Employing dialogue as debate helps to make students ready to participate in the important issues of the day once they reach their majority.

Storytelling as inquiry

The fourth type of dialogue also involves a critical edge to storytelling. It is the inclusive-convergent type, the dialogue as inquiry approach to storytelling. This type of dialogue "aims toward the answering of a specific question, the resolution of a specific problem, or the reconciliation of a specific dispute."[38] This type of

---

[38] Burbules, Dialogue in Teaching, 116.

dialogue is reminiscent of the philosophical pragmatists' conception of logic as inquiry.[39] That is, it creates workable solutions to problems that are of importance to the inquirers--the students. The participants in the storytelling dialogue are the community of inquirers that must come to a solution that is agreeable to the members. Thus, because it brings individual storytellers together, inquiry is inclusive. Yet, since inquiry moves toward a particular outcome, it is convergent. In the moral education classroom, this takes the form of

> adjudicating moral differences, acknowledging strong grounds for disagreement, perhaps, but by discussing and comparing them seeking a basis on which these views can become, if not reconciled, at least expressible in ways that are compatible with and tolerant of one another.[40]

Indeed, this use of narrative in the classroom should mirror the way moral dilemmas are adjudicated outside the classroom. Storytelling as inquiry brings students together in order to solve a particular problem as it arises. This is how many problems are solved in the world. By coming together and exchanging stories concerning a problem, a conversation with a critical edge ensues. This criticism is aimed at possible solutions and continues until the problem has at least a tentative solution.

---

[39] See: John Dewey, Logic: The Theory of Inquiry (New York: Henry Holt, 1938) and C.S. Peirce, "The Fixation of Belief," The Philosophy of Peirce: Selected Writings (New York: Harcourt Brace, 1940).

[40] Burbules, Dialogue in Teaching, 117.

Noddings is to be commended for her insistence that stories about philosophers and other historical figures should be brought into the classroom. This leads to a critical approach that goes beyond her idea of interpersonal reasoning and draws from her book Educating for Intelligent Belief or Unbelief (1993). Using stories of historical and philosophical significance, like Edwin Abbott's Flatland, Noddings suggests a way to promote critical inquiry.[41] The historical stories can be used as material to critique and to draw moral messages. Inquiry can bond class members and at the same time give them practice in critique. Indeed, inquiry begins to develop the skills by which a person adjudicates a conflict between moral goods. By reading such stories, students begin to experience how they may work through moral problems. They begin to learn the necessary elements of critique and how to evaluate different sides of an issue. Yet storytelling in the form of inquiry is only one aspect of moral dialogue to consider. Storytelling as instruction and debate also can help to hone a critical edge.

Stories of Caring and Justice

Burbules argues that all four types of dialogue have a role to play in the classroom.[42] Therefore, all four types of dialogue as storytelling should be included in the moral

---

[41] Nel Noddings, Educating for Intelligent Belief or Unbelief (New York: Teachers College Press, 1993), 4-6.

[42] Burbules, Dialogue in Teaching, 129.

education classroom. The inclusive types of storytelling, stressed by Noddings in her writings about the caring approach, are important. Yet there should be a critical edge to classroom storytelling as well. Likewise, divergent storytelling sessions, as well as convergent stories, also have their place in moral education. Thus, the multidimensional idea of moral dialogue is a necessary form of moral education. Within such a conception of dialogic storytelling, the caring approach is brought together with the justice orientation of Kohlberg. Dialogue, as Burbules envisions it, brings together the divergent ideas of process theorists by recommending that both approaches be used to some degree.

The caring perspective adds a new dimension to process moral education primarily because it creates a different way to look at stories in moral education. The difference between the justice and caring perspectives has been summed up as follows.

> A justice perspective draws attention to problems of inequality and oppression by holding up an ideal of reciprocity and equal respect between persons. A care perspective draws attention to problems of attachment and abandonment by holding up an ideal of attention and responsiveness in relationships. Two moral injunctions --not to treat others unfairly and not to turn away from someone in need -- capture these different concerns.[43]

---

[43] Lyn Mikel Brown, et al., "Reading for Self and Moral Voice: A Method of Interpreting Narratives of Real-Life Moral Conflict and Choice," in Entering the Circle: Hermeneutic Investigation in Psychology ed. Martin J. Packer and Richard B. Addison (Albany, NY: State University of New York Press, 1989), 142.

These two concerns should not be seen as a duality, as one opposed to the other. Joan Tronto argues that "justice without a notion of care is incomplete."[44] Even Kohlberg realized this. Crittenden points out that "Kohlberg sees an ethic of care as supplementary to an emphasis on justice."[45] So it is not that Kohlberg did not have elements of care in his theory of development and the stories told in the classroom, but care was not emphasized in the way that Gilligan and Noddings emphasized it. After all, as Tronto points out, "if moral philosophy concerns the good in human life, then we might expect that care would play an important role in moral theory."[46] Justice and care are important aspects of the process theories of moral education. These two perspectives are successfully combined in Burbules' prescription for dialogue.

Comments and Criticism

What moral dialogue brings to moral education is an important part of teaching a person how to make moral decisions. On the one hand, it shows that one is not alone in the decision making process and that there are many things to be considered. On the other hand, such dialogues help one practice the art of moral decision making. Both of these

---

[44] Tronto, Moral Boundaries, 167.

[45] Crittenden, Learning To Be Moral, 97.

[46] Tronto, Moral Boundaries, 125.

considerations form stepping stones in making decisions based on firm moral grounds. The achievement of the process theorists is that they developed a method where stories are told and discussed.

The possibilities for bringing different individuals (and groups) together in a classroom are vast. A process-oriented approach gives students a chance to learn from the stories of other people's experiences. Kohlberg's work developed the idea of moral discussion, and his contribution to storytelling in moral education therefore cannot be underestimated. Although his approach overemphasized the cognitive aspects of moral development, Kohlberg nevertheless provided a basis for Gilligan's work and the caring approach. The affective domain was then brought to the foreground in considerations of moral storytelling.

Although the caring approach to moral education also allows for many stories to be told, it too seems to be inadequate. Thus, it is necessary to expand the notion of inclusive dialogue, presented by Noddings, via Burbules' insights into dialogue and storytelling. Tronto explains that

> Noddings is unable to explain how we might cope with conflicts. . . . In short, those who have written eloquently about care as a virtue . . . have been unable to show a convincing way of turning these virtues into a realistic approach to the kinds of problems that caring will confront in the real world.[47]

---

[47] Tronto, Moral Boundaries, 160-1.

Using Burbules' theory of dialogue, a better notion of storytelling can be achieved, one that helps students sort out various stories and adjudicate between competing goods. Neither Kohlberg nor the caring position overtly teaches a technique for choosing between competing goods, but an expanded notion of dialogic storytelling can achieve this. For example, choosing between caring for one's spouse or for one's children is extremely difficult for anyone. Yet, through participation in the different types of storytelling dialogues, a person may be brought through a dilemma of this sort.

Although such storytelling does not overtly teach a method by which to adjudicate a conflict between moral goods, it begins to develop the skills necessary to do so. By exchanging stories in a storytelling classroom that utilizes divergent, convergent, inclusive, and critical storytelling scenarios, students begin to experience how they may work through moral dilemmas in their own lives. They begin to learn the necessary elements of critique and how to evaluate different sides of an issue. By looking at moral stories using other types of dialogue (e.g., inquiry), students can learn not only about themselves, but how to adjudicate competing goods.

Furthermore, the gentle hand employed by process theorists (values clarification proponents, moral development theorists, and Noddings) will not force important moral issues upon someone who is disinterested. Instead, these

theories seem to assume that students will be interested in discussion and a mutual exchange of stories. Thus, one question that has not been answered by any of the theories discussed so far is "Why be moral?" Values clarification does not even attempt to answer this question; it is something that one must discover for oneself. And by the 1980s, Kohlberg realized that the six stages of moral development did not answer that all important question.[48]

One of the important aspects of dialogue for Noddings is that it gives the participants a chance to ask "why?"[49] The exchange of stories may create meaning for some, but will it do so for all? The key to being moral, and thus for moral education as well, is for a person to embrace some larger meaning in action. Relationships do this in part, but life is more complicated for many children. The stories told in classrooms are overshadowed by their living conditions. Often modeling, confirmation, and practice break down because their experiences in the community do not reinforce the stories told in school. The difference between the stories told and reality can destroy a hopeful attitude that is necessary for good moral behavior.

Although Noddings is not insensitive to this matter, she does not go far enough in trying to solve these problems.[50]

---

[48] Kohlberg, Philosophy of Moral Development: Moral Stages and the Idea of Justice (San Francisco: Harper & Row, 1981), 344.

[49] Noddings, Challenge to Care in Schools, 23.

[50] Noddings, Challenge to Care in Schools, 43.

She understands that in order to learn and perform moral acts, one must care about doing so. Behind caring is a reason to care, i.e., making moral actions meaningful. If there is no reason for a person to act morally, no significance in doing so, then any type of moral education will fall on deaf ears. Meaning must be constructed on a personal level in order to have consistency in performing moral acts. This consistency is achieved through an understanding of the self and one's society. As Tronto makes clear, "there is an unavoidable political context within which we must understand moral theory."[51] Therefore, there should be no question that we should seek to investigate stories that deal with the interplay of politics and morality. Environmental factors can create many problems to solve before morality can truly be had. The search for meaning, the connection between the political and the moral, and the reconciliation of myth and reality is the subject of the next chapter.

---

51 Tronto, Moral Boundaries, 96.

CHAPTER 5
REFLECTION AND NARRATIVE

> What is crucial is the provision of opportunities for telling all the diverse stories, for interpreting membership as well as ethnicity, for making inescapable the braids of experience woven into the fabric of America's plurality. - Maxine Greene[1]

Introduction

This chapter will review theorists who see stories as playing an important part in reflection on self and society. Such theorists focus on the creation of meaning in moral action. In addition, they call into question standard moral practices. Reflection theorists challenge traditional forms of moral stories and reveal new stories that transform society into something more moral.

Previous chapters have touched upon many of the ideas investigated in this chapter, including reflection, but in this chapter these ideas are explored more thoroughly. This is particularly true of the concept of reflection. A great deal goes into reflection, including the analysis of stories and a search for meaning in life and action. This search often includes an analysis of stories about one's own life

---

[1] Maxine Greene, "The Passions of Pluralism: Multiculturalism and the Expanding Community," Educational Researcher 22 (January-February 1993): 17.

and cultural context. Therefore, the chapter will consider several authors who have made the creation of meaningful moral actions, through the analysis of some form of story, the center of their thought. Thinkers such as Herbert Kohl and Roger Simon will be used to shed light on the most difficult of achievements--creating a reason to be good.

The creation of meaning in moral action should be central to any plan of moral education, and one that uses stories is no exception. A fundamental aspect of performing moral acts is having a reason to do so. Whether the act is performed out of duty or through consideration of the consequences of the act is in some respects of little importance if one does not have a reason to deliberate or perform the acts in the first place. It is the creation of meaning, a reason to act morally, that is at the very base of moral action. One cannot do the right thing if one does not know what to do, care about doing it, and have a reason for caring.

This chapter contends that educators must make the reasons for acting in a particular moral fashion as conscious as possible. They must make the hidden stories of schools and society plain and inspire reflection upon them. This reflection on societal and institutional forms is one aspect of understanding--knowledge of the self is another. Through reflection on the stories of self and society one can understand, on a conscious level, the reasons for moral behavior, what it means to be moral, and why one should be

moral. Reflection on the stories of one's moral community begins the process of meaning making in moral action. Reflection on the stories of one's life brings one to an understanding of the consequences of moral or immoral behavior on a personal level so that one will act meaningfully and do the right thing in the future.

Traditional Stories Revisited

In the previous chapter, how critical thinking could be applied to the exchange of stories in moral discussion and dialogue was discussed. This is an important aspect of moral education, to be sure, yet it may not illuminate a meaning for our actions. That is, critique can be a useful tool in analyzing stories, but meaningful stories to replace those lost to criticism must be constructed. Therefore, a third aspect of storytelling as moral education is needed, one that helps to rebuild stories of meaning for one's actions. To do this, one needs to use reflection. This is, in part, a reflection upon traditional stories and their meanings. In Chapter 2, it was pointed out that traditional stories often are told for their meaning, i.e., to transmit moral messages to the younger generation. Some of these stories, however, can be used for discussion and reflection.

To make a distinction between traditional stories told for their inculcating value (such as those discussed in Chapter 2) and those told as a catalyst for discussion and analysis, the term "mythic story" may be used. As Scholes

and Kellogg point out, "the word mythos meant precisely this in ancient Greece: a traditional story."[2] So a mythic story is a traditional story that is told and re-told, but is used as something to reflect upon and critique. This is different from a traditional story (or myth) that is told in order to stamp-in character.

Mythic stories are prospective as well as retrospective. Through a process of analysis and interaction with mythic stories, storytelling classrooms can help to create a different way of seeing the past. They can create new stories that also may create a different way of seeing the present-day and the future. That is, although the starting point for mythic stories often is a past occurrence, they can be transformed into something meaningful for today's students and their future behavior. Upon reflecting on mythic stories, students analyze and discuss these stories and can create new stories of hope, possibility, and action.

Myths and Mythic Stories

Before defining mythic stories more precisely, it is necessary to investigate the meaning of the traditional story called "myth." Yi-Fu Tuan explains that "myth (mythos) meant originally an oral utterance such as a command, a precept, a conversation, and importantly from the earliest times, a

---

[2]Robert Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966), 12.

story."[3] Historically, a myth was often accompanied by performances to enhance the delivery of the moral lesson and to "implant the narrative in the listener's memory."[4] Contrary to popular usage, myths do not necessarily imply falsehood. They do, however, often operate on the level of symbolism, which tends to obscure their messages. Nevertheless, they do help people in framing themselves and their actions with respect to particular moral and cultural ideals. Myths help shape the perceptions, memories, and aspirations of a people; and they help to map their purpose in life.[5] Myths therefore have a powerful force on behavior. They are, after all, stories that inform a person about one's identity and the culture in which one participates.[6] Rollo May has written about people's need for myth. He uses a construction analogy, asserting that myths are like beams in a house; they are the structure that holds the house together.[7] May lists several contributions of myth, arguing, among other things that they (a) give one a sense of personal

---

[3] Yi-Fu Tuan, Morality and Imagination: Paradoxes of Progress (Madison, WI: The University of Wisconsin Press, 1989), 32.

[4] Tuan, Morality and Imagination, 32.

[5] Sam Keen, The Passionate Life: Stages of Loving (San Francisco: Harper & Row, 1983), 20-21.

[6] Ian G. Barbour, Myths, Models, and Paradigms: A Comparative Study in Science and Religion (New York: Harper & Row, 1974), 5.

[7] Rollo May, The Cry for Myth (New York: W. W. Norton, 1991), 15.

identity, (b) make possible a sense of community, and (c) undergird moral values.[8] The last of these contributions, the substructure of moral values, is of particular interest.

Myths are powerful holders of traditional values that lurk in the classrooms, usually hidden from view. Like the beams in May's analogical house, myths perform an important function, but they are rarely visible. In the classroom, myths are part of lesson plans, yet they are seldom spoken of directly. They form a set of moral stories that are part of what is known as "the hidden curriculum." Elizabeth Vallance states that "the functions of this hidden curriculum have been variously identified as the inculcation of values, political socialization, training in obedience and docility, the perpetuation of traditional class structure--functions that may be characterized as social control."[9] As a result of this subliminal education, students are governed by moral and cultural stories they may not be aware of. William Doty points out that "each of us develops a personal set of mythostories, a means of relating our own existence to the larger cultural and universal meanings that have been

---

[8] May, Cry for Myth, 30-31.

[9] Elizabeth Vallance, "Hiding the Hidden Curriculum: An Interpretation of the Language of Justification in Nineteenth Century Educational Reform," in The Hidden Curriculum and Moral Education: Deception or Discovery?, ed. Henry Giroux and David Purpel (Berkeley, CA: McCutchan, 1983), 9. My emphasis.

treasured in the past."[10] Many of these stories are told to us when we are young and they have largely gone unchallenged throughout the early years of life. It has been argued that this unreflective approach to myth has lead to a great many moral and cultural ills, e.g., the continuation of the Nazi myth and other myths that lead to discrimination.[11]

The approach that needs to be embraced is not to eliminate myths, but to discuss myths openly in classrooms as mythic stories. As Paul Ricoeur points out, "myth will always be with us, but we must always approach it critically."[12] In other words, teachers must bring out the myth, an obscured story, in the form of a mythic story, one that is discussed openly. The open critical discussion not only brings a story of culture to the fore, but it also illuminates the moral of that story as well.

What needs to be done, suggests Doty, is to practice mythography, a critical approach to myths.[13] Bringing a myth into view as a mythic story is the first step in this process. Next, the instructor approaches the story in such a manner as to provoke discussion and reflection upon the

---

[10] William G. Doty, Mythography: The Study of Myths and Rituals (Tuscaloosa, AL: University of Alabama Press, 1986), 17.

[11] Doty, Mythography, 18-19.

[12] Richard Kearney, Dialogues with Contemporary Continental Thinkers: The Phenomenological Heritage (Dover, NH: Manchester University Press, 1984), 39. Ricoeur's emphasis.

[13] Doty, Mythography, 19.

meaning of the story. Engaging in mythography in the classroom enables the teacher to provide students with an important tool for making moral choices and "a heightened dedication to forge the best possible personal and cultural mythostories."[14] Doty believes that these newly forged stories "can serve as symbolic constructions of reality leading to individual freedom and social growth rather than a retreat into an automatically repeated and uncritical view of historical events that now may need to be drastically reshaped."[15]

An example of a myth is the interpretation of the Spanish landing on American soil in 1492. Traditional versions of the story glorified the European perspective and suppressed the stories of the Native American peoples. The so called discovery of America has become a myth because so many perspectives have been suppressed. It was not until recently that its meaning was challenged. What has come from the discussion of this myth is a "mythic story" that re-interprets the myth and reveals new stories to tell. The critical analysis of myths brings this inquiry to the more radical theorists concerned with moral storytelling.

---

[14] Doty, Mythography, 19.

[15] Doty, Mythography, 19.

Radical Storytelling

A danger that exists in any type of education, especially moral education, is the teaching of only one story or interpretation when there may be many interpretations. Some educational theorists argue that schooling should move beyond telling traditional stories to directly challenging the tradition from where they came. Ira Shor explains that "the goals of this pedagogy are to relate personal growth to public life, by developing strong skills, academic knowledge, habits of inquiry, and critical curiosity about society, power, inequality, and change."[16] So called "critical pedagogy," or as it will be referred to here--"radical storytelling," intentionally tries to transform society by utilizing stories to create social change. Challenges to myths and other traditional stories that represent the status quo are mounted and questions are asked.

The stories told in the radical storytelling classroom must be challenged so that society can change. Education, Henry Giroux states, represents "both a struggle for meaning and a struggle over power relations."[17] In Giroux's scenario, stories should create both meaning and change. As

---

[16] Ira Shor, Empowering Education: Critical Teaching for Social Change (Chicago: The University of Chicago Press, 1992), 15.

[17] Henry A. Giroux, "Introduction," to Paulo Freire, The Politics of Education: Culture, Power, and Liberation (South Hadley, MA: Bergin & Garvey, 1985), xiii.

his cohort Paulo Freire writes, "to study is not to consume ideas, but to create and re-create them."[18] This is to say that one should not merely "soak-up" the stories of tradition, but also should reflect upon them and create new stories to be told and acted upon. Ricoeur makes the point that critical analyses of mythic stories "constitute a disclosure of unprecedented worlds, an opening on to other possible worlds which transcend the established limits of our actual world."[19]

Ricoeur's concern with a "disclosure of possibility" has been dealt with by other theorists as well.[20] Roger I. Simon's text, Teaching Against the Grain (1992), is a thorough investigation of what he calls a "pedagogy of possibility."[21] Simon's use of possibility is not a way of whimsically wishing for a better future. The pedagogy of possibility is "committed to the expansion of the range of human capacities contained within the requirements of securing diversity, compassionate justice, and the renewal of life."[22] This is done in open and reflective classroom

---

18 Paulo Freire, The Politics of Education: Culture, Power, and Liberation (South Hadley, MA: Bergin & Garvey, 1985), 4.

19 Kearney, Dialogues, 44.

20 Kearney, Dialogues, 45.

21 Roger I. Simon, Teaching Against the Grain: Texts for a Pedagogy of Possibility (New York: Bergin and Garvey, 1992), 11.

22 Simon, Teaching Against the Grain, 27.

discussions where stories are told, exchanged, and criticized in order to create diversity, alleviate suffering, and maintain human dignity.[23]

Reflection upon stories of all types is an important part of creating new dimensions to one's behavior.[24] Simon states that "one's task is to develop a pedagogy capable of narrating stories of possibility."[25] That is, the production of meaning for a story must be done by telling stories in a critical way. A pedagogy of possibility is a call for engendering participation in the analysis of mythic stories and creating hope in oneself, one's culture, and the future.

Stories and Imagination

The radical storyteller wants people to remember stories of the past with a deliberate effort to continue what is good, as well as reform what is wrong in their culture. Simon made this call for remembering the past when he stated,

> while some may think that others should put their past differences behind them in the search for a workable peace, others are wise enough to recognize that the task is not to forget the past, but to remember it differently."[26]

---

23 Simon, Teaching Against the Grain, 61.

24 Charlotte Linde, Life Stories: The Creation of Coherence (New York: Oxford University Press, 1993), 21

25 Simon, Teaching Against the Grain, 30.

26 Roger I. Simon, "The Pedagogy of Commemoration and Formation of Collective Memories," Educational Foundations 8 (Winter 1994); 6.

This idea of remembering the past differently is common among radical storytellers; often their conceptualization of using stories involves the imagination. Engaging the imagination produces the multiplicity of possibilities that they desire. As Richard Kearney states, "imagination liberates the reader into a free space of possibility."[27] This liberation through story discloses new ways of acting in the world.

For storytellers like Jack Zipes and Herbert Kohl, the concept of imagination becomes very important for interpreting the past. Zipes believes that schools are ideal locations for what he calls a "subversive" type of storytelling.

> The storyteller is in many respects like the big "bad" wolf, a rabble rouser whose stories are meant to incite, not to destroy, to provide thought and curiosity; to point a way toward creating a network within a community that brings people together around the concerns they may have for the future of their children.[28]

The whole idea behind this conception of the storyteller as rabble rouser is that the teller tries to incite the creative minds of children to think for themselves. The generation of possibilities will come as children's imaginations play with the ideas put forth in the stories.

Kohl also has developed an approach to radical storytelling that engages a child's imagination. He writes

---

[27] Richard Kearney, Poetics of Imagining: From Husserl to Lyotard (London: Harper Collins, 1991), 141.

[28] Jack Zipes, Creative Storytelling: Building Community, Changing Lives (New York: Routledge, 1995), 6. Emphasis in original.

that "imagination gives rise to the idea of possibility."[29] Imagination takes the world as it is revealed in stories and in experience and expands upon it. As Kohl says, "stories transport students to worlds beyond their own-often troubled one."[30] Imagination goes beyond what is given and creates a vision, another possibility. Vision is what begins a process of development. A vision of a better self, a situation for oneself, and society all begin with a speculation in the imagination. Stories help engage the imagination, yet they also anchor it in specific contexts and believable situations. This is the key to productive radical storytelling--imagination aided by real life situations create a moral person and a more moral world. As Tuan states, "one <u>becomes</u> more moral, society becomes more moral, with the help of imagination disciplined by respect for the real."[31]

Imagination, real life, and the generation of possibilities become key aspects of radical storytelling because they are a way of enlivening hope in the hopeless. As Freire points out, "without a minimum of hope, we cannot so much as start the struggle" for societal change.[32] Yet,

---

[29] Herbert Kohl, <u>Should We Burn Babar?: Essays on Children's Literature and the Power of Stories</u> (New York: The New Press, 1995), 62.

[30] Kohl, <u>Should We Burn Babar?</u>, 115.

[31] Tuan, <u>Morality and Imagination</u>, 10. Emphasis in original.

[32] Paulo Freire, <u>Pedagogy of Hope: Reliving "Pedagogy of the Oppressed"</u> (New York: Continuum, 1994), 9.

radical storytelling does not stop with hope; Kohl believes that storytelling also must involve stories that help create a vision for the future. Whereas hope is just a feeling that something better is to come, vision puts that hope into a concrete formulation. As Freire states, "hope needs practice in order to become historical concreteness."[33] That is, "just to hope is to hope in vain;" one needs commitment to a vision as well.[34] Kohl states that "the dreams and imaginings of oppressed people must embody the shape of a world free of domination if they are to nurture hope. And literature has a crucial role in delineating these dreams and embodying them in stories."[35] In short, stories are a way to begin hope, which in turn creates meaning making through example, and that new meaning becomes a vision that affects moral behavior.

Yet again the importance of modeling surfaces. Like Bennett and Noddings, Kohl sees stories as providing an important model of possibilities. Kohl states it this way:

> when there are no examples of stories for young people that fundamentally question the world as it is and dream as it might be, resignation, defiance, or the quest for personal success become the only imaginable options unless the young have other sources for generating hope.[36]

---

[33] Freire, Pedagogy of Hope, 9.

[34] Freire, Pedagogy of Hope, 9.

[35] Kohl, Should We Burn Babar?, 63.

[36] Kohl, Should We Burn Babar?, 63.

For example, Kohl refers to stories such as Geoffrey Trease's Bows Against the Barons (1966), a radical retelling of the Robin Hood story.[37] It is through such radical stories that children can see different worlds, sometimes utopian worlds, being suggested or modeled for them. This is why Kohl finds it important to make "a plea for radical children's literature," to show the way to new possibilities.[38]

Stories and Passion

The reflective approach to storytelling hopes to incite a desire in students, "a passion that invests with a particular urgency, the challenge to taken-for-granted social truths and the struggle for a more just and compassionate moral order capable of sustaining the diversity of life which inhabits our planet."[39] It is important to remember, however, as Maxine Greene points out, that

> to speak of passions in such a context is not to refer to the strong feelings aroused by what strikes many as confusion or cacophony. Rather, it is to have in mind the central sphere for the operation of the passions: "the realm of the face to face."[40]

The realm of the face to face concerns cooperation in building a pluralistic community that has hope for the future and a passion for creating and recreating that community.

---

[37] Kohl, Should We Burn Babar?, 69-75.

[38] Kohl, Should We Burn Babar?, 57-93.

[39] Simon, Teaching Against the Grain, 55.

[40] Maxine Greene, "The Passions of Pluralism," 13.

After all, there often is a moral to the story and to the intertwining stories in history. The more these stories are told to all the members of the community and reflected upon, the more there is a chance that the passions these stories stir will bring all concerned to a higher level of understanding, moral reasoning, and hope.

Teaching should, in part, be a strategy that seeks to challenge traditional stories and myths that often occur in textbooks, conversations, and other places that affect classroom life. Yet, traditional stories still have a place. As Harold Rosen states, "if the culture of the community is to enter the culture of the school, its stories must come too and, more profoundly perhaps, its oral storytelling traditions must become an acknowledged form of meaning making."[41] Thus, traditional stories of the community should be intertwined with other narratives that, hopefully, will liberate the passions of a diversity of students. That is, traditional stories should be told, but so should other types of stories that involve the students. Such challenging discourse may include a different interpretation of the stories of the first Spanish landing in the Western Hemisphere, domestic violence, or the epistemology of scientific inquiry. Discussion of these and many other issues can, as Simon would say, "rub familiar narratives against the grain," by retelling a well known story from a

---

[41] Quoted in Zipes, Creative Storytelling, 1.

different perspective.[42] By telling stories (traditional and otherwise) in an open but critical forum, teachers and students together can create new stories that can transform cultural and moral practice in the future.

Zipes makes it clear that,

> if storytellers are to be effective on behalf of children in schools . . . it is important to try to instill a sense of community, self-reflecting and self-critical community, in the children to demonstrate how the ordinary can become extraordinary.[43]

Not only should the moral storytelling classroom create an atmosphere in which the members can question the moral behavior and values of the community, but they should also be able to look at themselves and reflect on their own moral behavior and values. This latter concern is the subject of the next section.

Life Stories

Through the discussions of mythic stories one can begin to come to grips with one's place in the world. This understanding of the world can inform a person about the reasons why one should be moral. Certainly there is a need for the creation of meaning, but analysis of mythic stories is just one way to do this. Another storytelling method is the use of life stories--the stories of one's own life--to

---

[42] Simon, Teaching Against the Grain, 61.

[43] Zipes, Creative Storytelling, 6.

create meaning. Understanding one's own motivations can create a reason to act morally.

Charlotte Linde defines life stories as consisting of all the stories told by an individual during the course of his or her lifetime that satisfy two criteria. The first criterion is that life stories must "have as their primary evaluation a point about the speaker, not a general point about the way the world is."[44] That is, a life story reveals something about the storyteller's own life. For example, in Kathleen Casey's I Answer With My Life (1993), a teacher tells one of her life stories.

> I wanted to make education alive for kids. I wanted it to be real. I didn't want them to feel like they were apart from the institution, or that they were separate from it. That somehow there was a meaning there for them, that they could make a difference. I never felt I could make a difference, because I was always in trouble.[45]

The second criterion of a life story is that it can be "told and retold over the course of a long period of time."[46] This is not to say that a story must be told over and over again, but that it could be told and retold. As Linde points out,

> the narratability of a given sequence of events is not fixed; rather, it is crucially related to the potential speaker's ability to perceive that a reportable event

---

[44] Charlotte Linde, Life Stories: The Creation of Coherence (New York: Oxford University Press, 1993), 21. My emphasis.

[45] Kathleen Casey, I Answer With My Life: Life Histories of Women Teachers Working for Social Change (New York: Routledge, 1993), 35. Emphasis in original.

[46] Linde, Life Stories, 21.

> has happened and that it can be seen as having a particular moral relevance.[47]

The idea of moral relevance is significant. Life stories are told to reveal moral action or inaction. In other words, they are told with a moral in mind (as in the above life story). The act of telling such a story tends to add a moral character to the life event featured in the story and to the storytelling event itself.

Life stories are slightly different from personal stories. Life stories anchor experience in the individual's life because it is about one's own life. Personal stories do not necessarily do this. The category of personal story is more general and does not necessitate a person telling a story solely about one's own life. In Elizabeth Stone's Black Sheep and Kissing Cousins (1988) there are many examples of personal stories. She writes that,

> one story still told over and over again, even in my generation, is about the time my grandmother was serving soup to her six children. As she circled the big round dining room table, ladling the soup out to each child in turn, a quarrel broke out between two of them, Nancy and Bart. My grandmother tried to stop the squabbling but with no success. Exasperated, she took the soup tureen and upended it over Bart's head.[48]

There is a difference of "position" between the quoted personal and life stories. Although both have moral implications, the life story is more deeply personal. In the life story, the self is the center of the life story, but it

---

[47] Linde, Life Stories, 23.

[48] Elizabeth Stone, Black Sheep and Kissing Cousins: How Our Family Stories Shape Us (New York: Times Books, 1988), 33.

is also the subject of the story. The life story, in other words, turns the student into an author. Norman Denzin points out that "this means the author has an authority in the text that is given by the very conventions that structure the writing or telling of the story in the first place."[49] The telling of life stories allows a person to reflect upon one's own moral actions and in the process become a moral authority, a judge, of those actions. Such reflection can lead to a realization of past indiscretions and produce better future behavior. Thus, by enabling the individual to be a moral authority, life stories can contribute an important ingredient to moral education.

Individual life stories can become more powerful in moral education if they are combined with other life stories and seen as a series of coherent moral stories. Alasdair MacIntyre points out that,

> in the ethical life the commitments and responsibilities to the future springing from past episodes in which obligations were conceived and debts assumed unite the present to past and to future in such a way as to make of a human life a unity.[50]

This unity is a narrative unity that strings together life stories in order to make sense of that life. Although it may be a unity in the form of a quest, a reaching for a particular ideal or goal, it may also be an interpretation of

---

[49] Norman K. Denzin, Interpretive Biography (Newbury Park, CA: Sage, 1989), 42.

[50] Alasdair MacIntyre, After Virtue: A Study in Moral Theory (Notre Dame, IN: University of Notre Dame Press, 1984), 242.

the series of events that came in the past. Morality, as Mark Johnson asserts, is a "matter of how well or how poorly we construct (i.e., live out) a narrative that solves our problem of living a meaningful; and significant life."[51] In other words, one needs to look at the moral in a series of life stories in order to construct a meaningful life and a reason to be moral. An analogy could be made between life stories and film stories. Like life, a film consists of thousands of frames, each one making sense and carrying a meaning. However, the meaning of the whole film cannot be known until the last sequence of frames is seen. One cannot understand the whole film unless one understands its parts, various sequences of frames.[52] It is the same with life. One cannot understand the whole meaning of life until we understand its parts. Thus, the reflection upon individual life stories and their coherence is an important part of creating meaning.

Autobiographical Stories

A story that strings a whole set of life stories together to make a coherent story can be termed an autobiographical story. The advantage of this form of story

---

[51] Mark Johnson, Moral Imagination: Implications of Cognitive Science for Ethics (Chicago: The University of Chicago Press, 1993, 180. Emphasis in original.

[52] For a similar analogy, see: Viktor E. Frankl, Man's Search for Meaning: An Introduction to Logotherapy, 3d ed., (New York: Touchstone, 1984), 145.

is that by bringing together the various life stories that have been composed by a single story-teller, a larger meaning may be derived from that set of stories. That is, a quest or an ideal may be identified and a moral purpose to one's life may be determined. Autobiographical life stories entail that one look at his own story as a set of stories. As one brings coherence to this set of stories, one may create insights into his or her moral actions, past, present, and future. If one studies one's own past as a text, he can see a meaning for that life. One often lives his life clinging to mere fragments of different stories without bringing them together in a unified focus. By looking at a life as a story, one can begin to construct relations and meanings on a conscious level. After all, as Linde points out, "a life story is not merely a collection of events that happened in some unknown and irrelevant order."[53] There can be a coherent story made of any life, and coherence is the beginning of meaning.

To begin to see one's life as a story is not an easy task. One must separate the wishes, hopes, and dreams from the realities of the past. bell hooks describes the difficulties she encountered writing her autobiography.

> Each day I sat at the typewriter and different memories were written about in short vignettes. They came in a rush, as though they were a sudden thunderstorm. They came in a surreal, dreamlike style which made me cease to think of them as strictly autobiographical because it seemed that myth, dream, and reality had merged.[54]

---

[53] Linde, Life Stories, 13.

[54] bell hooks, Talking Back: Thinking Feminist, Thinking Black (Boston: South End Press, 1989), 157.

Indeed, myths, dreams, and reality merge, and it can be difficult--but rewarding--to put the pieces together. The autobiographical story can bring meaning to a life. One can see better where to go, if one knows where she has been. As hooks wrote, "remembering was part of a cycle of reunion, a joining of fragments, 'the bits and pieces of my heart' that the narrative made whole again."[55]

Life stories do not need to be worked out among the dialogues of the classroom. Students can author their own autobiographical stories by privately reflecting on a turning point in their own lives. Students often are asked to reflect on turning points in history. Why not take the opportunity to ask them to reflect on the turning points in their own history? This may, in turn, create a better appreciation for the power of turning points in history. It also should create reflection on their own life stories and bring some coherence to them. The bringing together of various fragments can create meaning in past behavior and a vision for future behavior.

Stories and Vision

Viewing one's life as a narrative can be done along with the dissecting of culture. This is because sometimes one must begin to challenge some of one's own taken for granted

---

[55] hooks, Talking Back, 159.

assumptions before a revealing self-portrait can be told. MacIntyre points out that

> it is not inappropriate to begin by scrutinizing some of our most taken for granted, but clearly correct conceptual insights about human actions and selfhood in order to show how natural it is to think of the self in a narrative mode.[56]

It must be remembered that while writing an autobiography one cannot take oneself out of the socio-cultural context. One's story is imbedded in the stories of others. One is, as MacIntyre wrote, "never more (and sometimes less) than the co-authors of our own narratives."[57] By reflecting on the intertwining of both mythic stories and life stories, one can better understand the reasons for past and future moral actions.

The autobiography creates a greater awareness of self and the social pressures that brought various actions into being. Understanding the story of why we do what we do is the beginning of a vision for better moral action. Rollo May states, "the greater a person's awareness of himself, the more he can acquire the wisdom of his fathers to make it his."[58] By creating vision, a new story to tell from the stories of the past, we help write a narrative for future action. That is, while one reflects upon the story of the past, one also creates a speculative narrative, a vision, for

---

[56] MacIntyre, After Virtue, 206.

[57] MacIntyre, After Virtue, 213.

[58] Rollo May, Man's Search For Himself (New York: W.W. Norton, 1953), 178.

the future. Edmund Sullivan points out that story and vision come together in the present.[59] Story in his terms refers to the past and vision to the future. Both are narrative, written forms of life. This is the essential aspect of a reflective approach to stories: we must compose a vision, a new story, of who we are and where we want to go. This is done through the analysis of mythic stories and life stories, i.e., stories of society and self. Reflecting on these stories and challenging the taken for granted assumptions in them can create meaning for moral action in the form of a new vision for future moral behavior.

Comments and Criticism

The challenging of tradition and its stories is a rocky road to travel. Teachers run a risk in challenging tradition, the values of the community. So mediating between a transformative mode and a conservative maintenance of the status quo is necessary. That is, it is necessary that teachers challenge the thinking processes of students and attempt to mediate between tradition (what is and was) and the future (what may be). Doty warns, "myth studies do not promise easy answers. If anything, they provoke and tease and challenge our usual standards of values, our traditional determinations of success and happiness."[60] A classroom

---

[59] Edmund V. Sullivan, "Critical Pedagogy and Television," in Critical Pedagogy and Cultural Power, ed. David W. Livingstone (South Hadley, MA: Bergin & Garvey, 1987), 58.

[60] Doty, Mythography, 246.

session where mythic, life, and other stories are analyzed is sometimes enough. In speaking about myth, May powerfully asserts that "every individual seeks--indeed must seek if he or she is to remain sane--to bring some order and coherence into the stream of sensations, emotions, and ideas entering his or her consciousness from within or without."[61] Zipes, however, points out that storytellers "cannot and should not pretend to be therapists, gurus, or social workers."[62] Instead, moral storytellers need to be conscious of their craft and inspire reflection upon the stories they tell. Mythic stories frame reality and help one to frame one's life; thus, the reflection upon them strengthens the structure of meaning in one's life and the moral action performed.

The analysis of life stories, both in the singular and autobiographical form, also strengthens the meaning in one's life. A moral education classroom will be enhanced greatly by the use of life stories because of the clarity they bring to a person's values. This clarity of values, hopefully, will lead to a clarity in moral action.

Mythic and life stories are a part of a reflective and strengthening process within a person's moral life. They help a person create meaning in their own life and challenge the stories of tradition (amending them where necessary).

---

[61] May, Cry for Myth, 29.

[62] Zipes, Creative Storytelling, 223.

Yet, traditional, catalyst, and personal stories also are part of the process of a successful moral education. All of these storied elements come together as a coherent prescription for a solid moral education. They all aid individuals in connecting themselves to the greater community and give them a sense of how to belong to that community. John Dewey's work reminds one that moral principles are "inherent in community life."[63] The five types of stories play an important part in bringing community life, its written and unwritten principles, into the life of the individual.

All three approaches to moral storytelling (content, process, and reflection) have their place in shaping the individual and the future of the community. How these different approaches to moral storytelling can work together will be explored at length in the next two chapters.

---

[63] John Dewey, Moral Principles of Education (New York: Houghton Mifflin, 1909), 58.

CHAPTER 6
MORAL THINKING AND NARRATIVE: THE BASICS

> The story a man is acting out determines his actions more than the verbally stated rule he is following. To adequately analyze moral behavior, one must pay attention to the logical category prior to the category of rules, principles, propositions, and codes of behavior--specifically, to the category of myth, story, symbol and ritual. - Michael Novak[1]

Introduction

So far this work has investigated a number of matters related to narrative and moral education. Among these have been the traditional stories of the character educators--William Bennett and others. Also examined have been the catalyst stories used by the theorists involved in values clarification and moral development. These theories use personal stories to some extent, which is expanded upon by Nel Noddings and her interpersonal approach to moral education. The notion of personal stories is expanded still further by Burbules' conception of dialogue. Chapter 5 investigated two other types of stories used in moral education, mythic and life stories. All five types of stories (traditional, catalyst, personal, mythic, and life) can be used to educate a person and inspire autonomous moral

---

[1] Michael Novak, The Experience of Nothingness (New York: Harper Colophon, 1970), 24. Emphasis in original.

action. The present chapter will begin to explore how each of these narrative types fits together to form a coherent prescription for a storytelling moral education.

Bringing the Approaches Together

What this project aims to do is to reconceptualize the use of stories in moral education. As mentioned in Chapter 1, a clue to how to do this can be found in R.M. Hare's Moral Thinking (1981). "Clue" is emphasized in order to separate the idea of multiple levels of moral thinking from other aspects of Hare's moral philosophy. The reason for this is that Hare's theoretical work involves a process of evaluating the meaning of moral words and principles, which is beyond a storytelling conception of moral action. As the opening quote to this chapter indicates, stories belong to a category logically prior to the investigation of principles. Therefore, the bulk of Hare's philosophy need not be considered in the present study, but his insight into the different levels of moral thinking still applies. The levels on which individuals operate, i.e., their levels of thinking and understanding, is closely related to storytelling.[2]

This study attempts to understand various ideas about moral education in terms of storytelling. Many of these ideas about storytelling have fallen short of a comprehensive

---

[2] Roger C. Schank, Tell Me a Story: A New Look at Real and Artificial Memory (New York: Charles Scribner's Sons, 1990), 24.

program for moral education. The content approach by itself is inadequate because it is concerned with only the basic values of moral education. Although learning basic moral values is necessary, it is far from sufficient for a narrative moral education program. The process approaches have different problems; i.e., to some extent they lack content. Values clarification ignores social content and concentrates on the individual, rather than the social, focus of storytelling. Kohlberg tends to be too much cognitive and justice oriented, while Noddings tends to be too concerned with the affective and is not sufficiently critical. Even though both of these kinds of process orientations are brought together in Burbules' work, the attention to why one should be moral is not given its due. The reflection theorists want to help students answer the question "Why be moral?" and bring a transformative element to moral storytelling. Their approach, to some extent, tends to slight tradition in favor of social change.

The process theories contribute a concept of moral development and a conception of caring that is only alluded to by reflection theorists. Moral development theorists, in particular, have developed tests to determine the success of moral education programs, something that neither the content theorists nor the reflection theorists have done.[3] Each type

---

[3] See the work done by James Rest and Darcia Narváez at the University of Minnesota's Center for the Study of Ethical Development.

of theorist provides a part of the solution for how to improve moral education, yet none of their moral storytelling programs are sufficiently comprehensive. Thus, what needs to be done is to combine the elements of these approaches. This chapter and the next one will focus on bringing the diverse approaches together.

Hare's insight into the three levels of moral thinking is important and is used to frame the different moral storytelling orientations in this project. By using Hare's insight, a new prescription for a narrative moral education can be achieved. The basic contention is that if three levels are involved in moral thinking, then three levels must be involved in moral education. Whereas many other forms of storytelling for moral education have failed to use all three levels, and thus have not produced a workable program of moral storytelling, by using the three levels, a better strategy for a storytelling moral education can be formed.

By using Hare as a way to reconceptualize moral education, the positions of the content, process, and reflection theorists can be brought together. Throughout this project it has been implied that Bennett and the content theorists relate closely to the first level of Hare's scheme; Noddings and the process theorists relate closely to the second level; and Kohl and the philosophy of the reflection theorists relate to the third level. Although it is true, to some extent, that different types of theorists relate to Hare's different levels of moral thinking, all three types

understand the need for some basic content in moral stories in order to educate youngsters. Thus, content is the first area where commonality can be found among the various theorists of storytelling and moral education.

Level I: The Intuitive Level

The idea that content is a necessary part of moral storytelling (as described in Chapter 2) relates closely to Hare's intuitive level of moral thinking. Those who write about content are concerned with creating good moral habits. If a person has internalized stories and their morals, they will act upon that content intuitively, without conscious effort.

Hare's First Level

Hare's three levels of moral thinking consist of the intuitive, the critical, and the meta-ethical levels.[4] The first level, the intuitive level, concerns moral habit. This level is socially constructed and affects the day-to-day unreflective behavior of an individual. The intuitive level is most closely associated with common sense morality, since it is what people depend on every day.[5] Another way of saying this is that this level involves the stories people

---

[4] R.M. Hare, Moral Thinking: Its Levels, Method, and Point (New York: Oxford University Press, 1981), 25-26.

[5] T.M. Scanlon, "Levels of Moral Thinking" in Hare and Critics: Essays on Moral Thinking, ed. Douglas Seanor and N. Fotion (New York: Oxford University Press, 1988), 129.

use every day without consciously thinking about them. These stories leave their mark; one acts upon them on a sub-conscious, intuitive, level.

The first level of Hare's conception of moral thinking most closely resembles the idea of individual character development. Thus, it can be related to content theories. This is the level of moral thinking where narratives are internalized and then used generally without reflection. This level involves perhaps the most obvious use of narratives, stories that are told in order to shape people's behavior in a particular way. The idea behind this use of narrative is to tell stories that will model and help shape behavior for young children. Thus, the intuitive level of moral thinking involves stories in a concrete manner.

The First Commonality

Bennett has been outspoken about using stories deliberately to shape moral behavior. A key feature of his plan is that there is a core of moral values that all children in the nation must learn.[6] This will provide a common moral vocabulary with which to communicate. These values are the moral content of the stories that sink into a person's consciousness and form the habits that will accompany students throughout their lives and help them to do what is right.

---

[6] William J. Bennett, "Moral Literacy and the Formation of Character," NASSP Bulletin (December 1988): 30.

Bennett is correct about the ability of stories to spark the interest of children and model behavior. The fact is, he states in The Book of Virtues (1993),

> that the formation of character in young people is educationally a different task from, and prior to, the discussion of the great, difficult ethical controversies of the day. First things first. And planting the ideas of virtue, of good traits in the young, comes first. In the moral life, as in life itself, we take one step at a time. Every field has its complexities and controversies. And so too does ethics. And every field has its basics. So too with values.[7]

Students do need to learn basic moral behaviors (compassion, self-discipline, honesty, and the like), and stories are an effective way to engage them in learning these basics. In short, what Bennett is after is a storytelling curriculum with a core of moral values.[8]

Bennett recently has published several books aimed at establishing such a core.[9] Each book is a compendium of stories with basic moral lessons. He refers to his compendia of stories as "browsing" books, meaning, no doubt, that a particular set of stories is not necessary.[10] What is most important for Bennett is teaching what he takes to be the ten

---

[7] William J. Bennett, The Book of Virtues: A Treasury of Great Moral Stories (New York: Simon & Schuster, 1993), 12-13. My emphasis.

[8] Bennett, Book of Virtues, 11.

[9] See: The Book of Virtues (1993) and The Moral Compass: Stories for a Life's Journey (New York: Simon and Schuster, 1995).

[10] William J. Bennett, The Moral Compass: Stories for a Life's Journey (New York: Simon and Schuster, 1995), 15.

primary values (self-discipline, compassion, responsibility, friendship, work, courage, perseverance, honesty, loyalty, and faith). Storytellers from other perspectives agree with teaching similar values.

Proponents of the ethics of care also want to teach basic values, though they frame the concern differently. According to Tom Beauchamp, the ethics of care promotes the teaching of values that are necessary to intimate personal relationships, such as "sympathy, compassion, fidelity, discernment, love, and trustworthiness."[11] There are some similarities between Bennett's and Beauchamp's lists, e.g., compassion, fidelity, honesty, and, by implication, friendship. Certainly these are aspects of caring, yet at the same time they are traditional values.

The reflective approach of storytelling, identified with Kohl, also requires some basic values to be taught. Kohl's brand of radical storytelling cannot be taught to a classroom in anarchy. Radical classrooms, like any other, require some character values to be taught, such as creativity, self-discipline, integrity, playfulness, loyalty, generosity, empathy, honesty, adaptability, compassion, idealism, responsibility, balance, fairness, love, and courage.[12]

---

[11] Ted Honderich, ed. Oxford Companion to Philosophy (New York: Oxford University Press, 1995), s.v. "Care, ethics of," by Tom L. Beauchamp.

[12] Colin Greer and Herbert Kohl, A Call to Character: A Family Treasury of Stories, Poems, Plays, Proverbs, and Fables to Guide the Development of Values for You and Your Children (New York: HarperCollins, 1995), vii-xvii.

These values are necessary in a classroom that is based on discussion and challenging ideas. At the base of all the radical storytellers' ideas is transformation, the notion that schools should be used to change society. Yet underlying the idea of transformation is the moral value of courage. Courage is a cornerstone value necessary for facing tradition and demanding change. In addition, Kohl requires that radical stories used in the classroom must illustrate comradeship (i.e., loyalty and unity), friendship, and love.[13] These values of loyalty, friendship, and love are basic to social cohesion and action. Therefore, stories that illustrate these values are necessary in a radical storytelling classroom. The teaching of basic values, of content, is necessary for all three approaches to moral education based on storytelling.

Basic Values and Moral Storytelling

This section investigates the basic values that Bennett emphasizes to see if and how the process and reflection theorists also seek these values. The purpose, in short, is to show how all three types of theorists require stories to convey an internalized set of basic values. These storied basics form the intuitive level of moral thinking to which Hare refers.

---

[13] Kohl, Should We Burn Babar?, 67.

Self-discipline

The first of the basics is self-discipline. In self-discipline, Bennett states, "one makes a 'disciple' of oneself. One is one's own teacher, trainer, coach and 'disciplinarian.'"[14] Tales such as Aesop's "The Flies and the Honey Pot" (see Chapter 2) show what can happen if discipline is abandoned. The basic message of any moral story, no matter what other message may accompany it, is self-discipline. Every story will tell, in some way, how one should constrain oneself.

Disciplining self desire also is at the root of less conservative constructions of moral storytelling. Noddings' ethics of care depends upon an "engagement" with another person.[15] The constraint that the ethics of care puts upon one is anti-narcissistic and requires that we reach-out to care for others. One might tell the story of Albert Schweitzer in a caring oriented classroom to show how self-discipline is involved in caring for others--a technique that closely parallels Bennett's approach.

Radical theorists also understand the necessity for self-discipline. One cannot critically analyze a story without some discipline. Colin Greer and Herbert Kohl recently have released a volume entitled A Call to Character

---

[14] Bennett, Book of Virtues, 21.

[15] Nel Noddings, "Stories in Dialogue: Caring and Interpersonal Reasoning," in Stories Lives Tell: Narrative and Dialogue in Education, ed. Carol Witherell and Nel Noddings (New York: Teachers College Press, 1991), 159-60.

(1995).[16] It is a reflective approach to emphasizing a list of basic values that they believe should be taught through moral storytelling. Self-discipline is one of the first values on their list. As they point out, "the abilities to control your temper, analyze your feelings, and articulate your beliefs before acting, as well as to understand the motives of others and weigh alternative forms of action, all require self-discipline."[17] Thus, content, process, and reflective storytellers all require the basic value of self-discipline as part of their storytelling moral education.

Compassion

Compassion is another basic value of moral storytelling that is required by the different approaches. Bennett states that compassion "takes seriously the reality of other persons, their inner lives, their emotions, as well as their external circumstances. It is an active disposition toward fellowship and sharing, toward supportive companionship in distress or in woe."[18] Traditional stories, such as Aesop's "The Lion and the Mouse," can show that compassion is not wasted on the seemingly powerless. Instead, such stories help youngsters see that the meek also have talents.

---

[16] Colin Greer and Herbert Kohl, A Call to Character: A Family Treasury of Stories, Poems, Plays, Proverbs, and Fables to Guide the Development of Values for You and Your Children (New York: HarperCollins, 1995).

[17] Greer and Kohl, Call to Character, 45.

[18] Bennett, Book of Virtues, 107.

Compassion is a value that closely recalls the sentiments expressed in Noddings' ethics of care. "When I care," she writes, "I really hear, see, or feel what the other tries to convey."[19] Indeed, it can be argued that compassion for the situation of another is the central concern of caring for Noddings. In describing the elements of interpersonal reasoning, Noddings makes clear that compassion is part of the process of moral storytelling. When she states that "the attitude of care is characterized by attention," Noddings is addressing the necessity for "patience and compassion" in storytelling.[20]

Compassion also is an important element in the storytelling strategy of reflection theorists. In the words of Greer and Kohl, "compassion is a sense of identification with all that is."[21] Compassion for the world is a necessary part of a radical approach to stories, for without compassion for others, many forms of change cannot manifest themselves. Without compassion, state Greer and Kohl, "we can turn away from other people's pain with impunity and not worry about things that do not directly affect us."[22] Compassion is an important element in seeing what is wrong and being motivated to change it. Thus, all three approaches to storytelling

---

[19] Nel Noddings, The Challenge to Care in Schools: An Alternative Approach to Education (New York: Teachers College Press, 1992), 16.

[20] Noddings, "Stories in Dialogue," 160.

[21] Greer and Kohl, Call to Character, 306.

[22] Greer and Kohl, Call to Character, 306.

require the basic value of compassion as part of their plan for moral education.

Responsibility

Responsibility, a third storytelling basic value, means to be accountable for one's own actions. As Bennett states, "when we strive to help our children become responsible persons we are helping them toward maturity."[23] Bennett recommends using the opening lines of "The Declaration of Independence" and telling stories (such as Sarah Orne Jewett's "The Hilton's Holiday") to teach students about responsibility. One's responsibilities to the rights of others should not be ignored in the stories that educators tell.

Aiding children in their realization of responsibility plays a part in the storytelling of process theorists as well. Moral development theorists, such as Kohlberg, speak of engendering a type of moral maturity by bringing individuals to higher moral stages. The Heinz dilemma, used extensively by Kohlberg, is an example of a story that deals with the conflict that sometimes arises in maintaining responsibilities. The dilemma shows how responsibilities to one's family may conflict with responsibilities to the laws of the community. Working out such conflicts can bring young people to a greater appreciation of their responsibilities and thus, to a higher level of moral maturity.

---

[23] Bennett, Book of Virtues, 185.

Noddings also recognizes the value of responsibility, which for her takes the form of community service, or what she calls "practice." Practice is important because it offers experience in caring. In addition, it offers opportunities for stories to be heard that further explain the importance of caring for others in the community. Both practice and moral storytelling help a person to realize his responsibility to the community. Thus, stories that concern responsibility also are an important part of the process orientation of moral storytelling.

Reflective theorists also emphasize the idea of responsibility. Similar to Bennett's suggestion that one is responsible for the rights of others, Kohl also recognizes this responsibility. Kohl refers to responsibility as "beginning with social practice in childhood and becoming internalized over time."[24] Here Kohl writes specifically about the responsibility to study. Such study is closely linked with self-discipline because it is through discipline that our responsibility to challenge stories is realized. In a reflective storytelling classroom, one studies stories in order to discuss them, relate them to one's own life, and see the greater significance to society. Responsibility, as Greer and Kohl point out, is "about understanding how much of

---

[24] Herbert Kohl, Should We Burn Babar? Essays on Children's Literature and the Power of Stories (New York: The New Press, 1995), 104. My emphasis. The word "internalized" shows that reflective theorists also advocate the internalization of moral values. That is, it is not merely the content theorists that are concerned about internalizing values.

what needs to be done or what we would like to see done can be in our hands."[25] The responsibility to social relationships occurs again and again in storytelling scenarios; it is a basic necessity for any storytelling classroom.

Friendship

According to Bennett, friendship demands frankness, self-revelation, taking friends' criticisms as seriously as their expressions of admiration or praise, "stand-by-me" loyalty, and assistance to the point of self-sacrifice.[26] Such sentiments about friendship are shared across all three storytelling perspectives.

In trying to reconcile the different aspects of process theories, Paul Crittenden investigates the role of friendship and justice. He states,

> Aristotle suggested that friendship and justice are concerned with the same objects and are both basic to the well-being of a community; indeed, he observes that when people are friends "they have no need of justice, when they are just they need friendship as well, and the truest form of justice is thought to be a friendly quality."[27]

The value of friendship also is brought out by the ethic of care theorists. Where justice often is taken merely to mean fairness, an ethic of care adds other values such as

---

[25] Greer and Kohl, Call to Character, 333.

[26] Bennett, Book of Virtues, 269.

[27] Paul Crittenden, Learning To Be Moral: Philosophical Thoughts about Moral Development (Atlantic Highlands, NJ: Humanities Press International, 1990), 92. My emphasis.

sensitivity to the needs of others (sympathy), compassion, and friendship.[28] Thus, stories of friendship find a place next to stories that contain the ideals of justice as a basic part of process oriented moral education.

Reflective theorists also see friendship as a basic value of moral education. These theorists tend to refer to friendship in terms of telling stories that involve empathy. Storytelling and empathy are combined by showing how a friend can understand and appreciate another person's "most deeply felt self."[29] Such stories include Mary Poppins and The Wizard of Oz, where friends in the stories form a bond. Stories give children an opportunity to reflect on the themes of friendship and the bonds that exist between people. Friendship is an important part of growing up in stories and in life.

Work

Work, as Bennett defines it, is

> applied effort; it is whatever we put ourselves into, whatever we expend our energy on for the sake of accomplishing or achieving something. Work in this sense is not what we do for a living but what we do with our living.[30]

The idea of work as moral work is pervasive throughout the different moral storytelling positions. All three types of theorists see that it is important to work, to make an

---

[28] Crittenden, Learning To Be Moral, 92.

[29] Greer and Kohl, Call to Character, 211.

[30] Bennett, Book of Virtues, 347. Emphasis in original.

effort, to act morally. What we do with our lives is a basic concern of many who tell stories. Kohlbergians tell stories to help a child's moral development, while Noddings sees story exchange as a key way to engender caring behavior.

Reflection theorists also see stories as a key to doing moral work. Moral work is developed through one's life, and stories are a way to aid the imagination in producing moral actions in life.[31] For example, generosity is a basic value that comes through moral work. As Greer and Kohl point out, "the work it takes at times to be generous, to give of yourself to benefit others can bring a good feeling to you and those you help."[32] Generosity is only one aspect of living a moral life, for acting in accord with other basic values also forms a part of one's moral work.

Courage

Courage is displayed when one takes a stand in challenging situations.[33] Bennett uses this definition and expands upon it using examples of people "who silently suffered abuse when they joined ranks with Gandhi and Martin Luther King, Jr."[34] These people exemplify courage tempered with reason and the wisdom to do the right thing. The courage of such people show that it is a necessary part of

---

[31] Greer and Kohl, Call to Character, 2.

[32] Greer and Kohl, Call to Character, 182.

[33] Bennett, Book of Virtues, 107.

[34] Bennett, Book of Virtues, 441.

one's commitment to justice and care. Gandhi and King show the value of courage in pursuit of justice for their countrymen. These were moral agents who, according to Kohlberg, reached the sixth stage of moral development.[35] Their stories help to see what justice is, what caring persons can do, and what is worth striving for.

Reflection theorists also write about the necessity of courage. They caution, however, that stories "about courage can't, in and of themselves, create courage. But it can create a climate for the development of courageous behavior and an understanding of other people's fears and the courage they summon up despite those fears."[36] Reflection on stories of courage and "discussing real and imagined fears of the natural world can lead to a deeper understanding of how to call on courage."[37] Stories about Gandhi, King, and other personalities illustrate the value of courage. Reflecting on such stories could help children deal with the many fears that befall them, creating in them a hope for the future.

Perseverance

Perseverance is a cousin of courage in that it implies continuing to do something despite difficulties. As Bennett puts it, without perseverance "much good that might have been

---

[35] Lawrence Kohlberg, The Philosophy of Moral Development: Moral Stages and the Idea of Justice (San Francisco: Harper and Row, 1981), 27.

[36] Greer and Kohl, Call to Character, 16.

[37] Greer and Kohl, Call to Character, 16.

achieved in the world" would be "lost through hesitation, faltering, wavering, vacillating, or just not sticking with it."[38] Perseverance can be seen in Horatio Alger stories and in stories about caring. Such stories might include the story of Clara Barton, who fought the hopelessness of the medical conditions during the Civil War to care for the wounded.

Synonyms for perseverance are fortitude and integrity. John Locke reportedly claimed that fortitude was the quintessential virtue, the "guard to every other virtue."[39] Without the fortitude or personal integrity to do right, all moral action may be lost. This is why reflection theorists see the creation of hope and a vision of possibility as important to moral action. Simply put, without a resolve that the right action is worth doing, a personal sense of integrity, moral action may not be performed. Greer and Kohl point out that

> the ability to maintain integrity under pressure and to resist betraying others or giving in to negative values such as greed or jealousy is developed throughout life, and this is certainly an area where sharing stories with others can be a source of inner strength.[40]

Through reflection on stories, one can gain the fortitude to persevere and be consistent in moral action.

---

[38] Bennett, Book of Virtues, 527.

[39] Bennett, Book of Virtues, 546.

[40] Greer and Kohl, Call to Character, 68-69.

Honesty

Honesty is a moral in many stories. Perhaps one of the most famous stories that teaches honesty is "The Boy Who Cried 'Wolf.'" To be honest, states Bennett, is to be "real, genuine, authentic, and bona fide."[41] The process oriented manifestation of this is trustworthiness. Without trust in a dialogic situation, story exchange would be greatly inhibited. Honesty in telling personal stories is important if others are going to take them seriously. Thus, the elements of honesty and trust form an important part of storytelling for content and process theorists. Yet reflection theorists also value honesty highly. They refer to the value of telling stories such as Pinocchio and The Emperor's New Clothes to show the importance of telling the truth.[42]

Loyalty

Loyalty is yet another basic value that all three types of storytellers endorse. Bennett states, "to be a loyal citizen or friend means to operate within a certain framework of caring seriously about the well being of one's country or comrade."[43] For the process theorists, moral dilemmas such as the Heinz story attempt to inspire children to work out the conflicts of being loyal to law or to one's spouse. In

---

41 Bennett, Book of Virtues, 599.

42 Greer and Kohl, Call to Character, 236-244.

43 Bennett, Book of Virtues, 665.

working out the dilemma, students think about their priorities and what they should be loyal to.[44] Beauchamp states that fidelity is an important value for an ethics of care (supra, p. 123). Fidelity to those who one cares for is synonymous with loyalty. Reflection theorists also cite loyalty among the basic character values they want revealed through stories.[45] One must be able to depend upon the loyalty of one's comrades when up against a strong challenge. Being loyal is a fundamental value in storytelling, whether one wants to maintain tradition, teach how one cares for others, or transform society.

Faith

Faith is akin to hope and love, in Bennett's thought.[46] The point that Bennett wants to make is that "a human being without faith, without reverence for anything, is a human being morally adrift."[47] A person morally adrift is one that does not have the fortitude to morally act in a consistent manner (if at all). This is why stories and storytelling sessions that emphasize purpose and meaning in a person's actions are so important--to create reverence for "the good." That is, to create a reason for acting morally is the essence of faith and the associated values of hope and love.

---

[44] Kohlberg, Philosophy of Moral Development, 13-14.

[45] Greer and Kohl, Call to Character, 154-176.

[46] Bennett, Book of Virtues, 741.

[47] Bennett, Book of Virtues, 741-742. Emphasis in original.

Process theorists often refer to love, rather than faith, to stress a reason to be moral. Noddings sees the creation of a love between individuals as extremely important. She states that "nothing is more important to most of us than a stable and loving connection."[48] Such a connection develops through the exchange of personal stories and enables the moral act of caring to take place.

Reflection theorists also refer to love rather than faith, but their similarity to Bennett is striking. Greer and Kohl point out that "the journey to personal and social values begins with love."[49] Love, for reflection theorists, as well as Bennett, can produce a meaning to one's actions that maintains a consistent attitude towards doing the right thing. In short, love creates hope, and both are akin to faith. The value of faith, in some form, is affirmed by all three types of theorists.

Summary

This chapter has investigated Hare's intuitive level of moral thinking and the necessity of content for the different moral storytelling approaches. Bennett's work advocates that students learn basic moral values and stories are an effective way to engage them in learning those values. Yet, storytellers from the process and reflective approaches to

---

[48] Noddings, Challenge to Care in Schools, 97.

[49] Greer and Kohl, Call to Character, 409.

moral storytelling also need basic values to be taught. Indeed, dialogue and reflection cannot take place in a classroom in anarchy. Basic values are necessary in these classrooms in order to carry on intelligent discussions and promote reflection on mythic and life stories. Thus, the teaching of basic values, of content, is necessary for all three approaches to moral education based on storytelling. The first commonality among the approaches, then, is the necessity of content and the use of the intuitive level.

Other Elements in Moral Stories

The presence of other values in the process and reflection theories indicate that there is more to moral storytelling than merely basic values. For process theorists, the value of discernment is important. Reflection theorists include the values of adaptability, balance, idealism, creativity, and playfulness. These values will be discussed in the next chapter as moral education through storytelling is expanded beyond the basics and the intuitive level of moral thinking.

CHAPTER 7
MORAL THINKING AND NARRATIVE: BEYOND THE BASICS

> The objective [of values education] is not to present children with elaborate ethical theories from which one to live by is to be selected, but rather to equip children with the tools of reflection, within a context of inquiry. - Matthew Lipman[1]

Introduction

Teaching basic values through stories is merely a starting point. That is, teaching the basics of right conduct is necessary but not sufficient for moral education. Traditional stories may help form basic moral habits, but the contemporary world demands more from a prescriptive moral education. Bennett himself recognizes this when he states, "the formation of character and the teaching of moral literacy come first, in the early years; the tough issues come later."[2] Issues such as teen pregnancy, drug abuse, and violence are intertwined with the many stories that are heard and told on school campuses every day. Students will be better equipped to handle these stories and real life situations if they have learned basic values. As Bennett

---

[1] Matthew Lipman, Philosophy Goes to School (Philadelphia: Temple University Press, 1988), 49.

[2] William J. Bennett, The Book of Virtues: A Treasury of Great Moral Stories (New York: Simon & Schuster, 1993), 13.

states, "a person who is morally literate will be immeasurably better equipped than a morally illiterate person to reach a reasoned and ethically defensible position on these tough issues."[3]

A basic content is necessary for a moral education to proceed, and proceed it must. But one must have other tools as well in order to deal with the complex problems facing today's students. Therefore, other approaches of moral education must be employed. In this chapter, Hare's second and third levels of moral thinking will be investigated as part of an expanded vision of moral storytelling, one that extends beyond the basics.

Level II: The Critical Level

Process oriented moral storytelling, described in Chapters 3 and 4, relates closely to Hare's critical level of moral thinking. In addition to the basics described in Chapter 6, process theorists also are concerned with the value of discernment--a value closely associated with adaptability. Discernment and adaptability will be discussed in this section because they are an important part of moral storytelling and the critical level of moral thinking.

---

[3] Bennett, Book of Virtues, 13.

Hare's Second Level

Hare is very particular about the difference between the intuitive and the critical levels of moral thinking.

> We are not thinking critically if we just say 'There is a conflict of duties; I ought to do A, and I ought to do B, and I can't do both.' But at the intuitive level it is perfectly permissible to say this. The critical level is that at which the minister was operating who put the placard on the 'wayside pulpit' outside the church in Yorkshire . . . saying 'If you have conflicting duties, one of them isn't your duty.'[4]

Once one believes that there is a conflict between different moral actions, one has to consult one's feelings, friends, and fables to come to a decision about what the proper course of action should be. That is, the critical level is where one considers the moral of the story, or stories, to come to a course of moral action in the face of competing "goods."

The critical level of moral thinking has two elements. The first element is the adjudication between two competing goods. The adjudication process is where various stories are weighed against each other to decide on the best course of action. The second element of the critical level is where one decides which stories will influence the first level, the intuitive level (one's day-to-day actions). Both elements are closely related to each other. Through a critical process, people will adjudicate conflicts and choose which stories will affect their behavior. Thus, the choice of

---

[4] R.M. Hare, Moral Thinking: Its Levels, Method, and Point (New York: Oxford University Press, 1981), 26.

stories follows directly from the adjudication process. Once one decides which story holds the better moral advice, that is the story one should act upon. That story then eventually becomes part of the day-to-day moral routine, or habit, of the individual. In sum, the critical level of moral thinking involves a process that leads to the adjudication of competing moral stories and the choice of stories to act upon.

Process and Moral Storytelling

Formulating a way to adjudicate between competing moral stories is something that Bennett's approach does not do. That is, Bennett's emphasis on "stamping-in" character is not sufficient to teach students how to choose between two or more sides of an issue. A critical approach to moral problem solving is necessary in the storytelling classroom in order to help a person adjudicate between or among the conflicting morals of different stories. Although content theorists set aside the idea of process in storytelling, process and reflection theorists do not. Thus, there is a second commonality between the process and reflection orientations, for to some degree they embrace the values of discernment and adaptability. These values are key to the process of adjudication and the critical level of moral thinking.

Discernment

Discernment is an important value in the ethics of care.[5] For Noddings, discernment means a way to judge if someone is or is not a caring person.[6] In other words, discernment is the ability to see the difference between caring and uncaring relationships. The hope is that if one sees that a person cares for him, he too will act in a caring manner. Yet, just as "interpersonal reasoning is necessary for ethical decision making, but it is not sufficient," Noddings' brand of discernment is necessary but not sufficient for ethical decision making.[7] What is required is a more critical idea of discernment. This can be derived from Burbules' insight into dialogue, which was discussed in Chapter 4.

Using Burbules, moral discernment can mean a way of adjudicating between competing goods. Discernment is a skill; it is acquired by involving a number of stories and storytelling techniques. Through different types of dialogues, one can analyze the moral principles involved and the consequences of various actions in the stories. Stories help one play out different scenarios and then decide which

---

[5] Ted Honderich, ed. Oxford Companion to Philosophy (New York: Oxford University Press, 1995), s.v. "Care, ethics of," by Tom L. Beauchamp.

[6] Nel Noddings, "Stories in Dialogue: Caring and Interpersonal Reasoning," in Stories Lives Tell: Narrative and Dialogue in Education, ed. Carol Witherell and Nel Noddings (New York: Teachers College Press, 1991), 166.

[7] Noddings, "Stories in Dialogue," 164.

action is the best to take. Through conversation, instruction, inquiry, and debate, different moral actions can be discussed and conflicts adjudicated. In addition, such decisions involve the ideas of justice, caring, and the basic values that were discussed in the previous chapter. As Kieran Egan points out, "we want 'cognitive' and 'affective' meaning together" in the stories told and remembered.[8] Thus, Burbules' dialogic approach is a way to improve upon Noddings' conception of discernment. By using different types of stories and the different aspects of the process approach, discernment can become an important element of the critical level of moral thinking.

Reflection also is involved in the second level of moral thinking. When discernment takes place, reflection on old and new stories happen as a part of the process. In the interest of developing strong skills of discernment, reflection theorists include the value of adaptability as part of their moral storytelling program.

Adaptability

At the root of the critical level is the notion of adaptability. Colin Greer and Herbert Kohl describe adaptability as

> developing and maintaining the ability to change ideas or habits when they become dysfunctional and to deal with unexpected encounters in life is a lifelong

---

[8] Kieran Egan, Teaching as Story Telling: An Alternative Approach to Teaching and Curriculum in the Elementary School (Chicago: The University of Chicago Press, 1986), 37.

> challenge. It is important for youngsters to understand when to adapt and when to remain firm.[9]

Critical reflection on stories enables one to decide whether to adapt to another view or to stand firm. As different challenges arise, a person with the right practice in critical thinking and reflection will be able to adapt to meet those challenges.

Both the intuitive and critical levels of moral thinking are necessary in a contemporary world, and the content, process, and reflection theorists fill out a storytelling approach to them. Yet neither the intuitive nor a critical approach necessarily will establish a reason to be moral. Although theorists may assume that a reason to be moral may result from their approaches, the lack of focus on creating meaning for individuals within today's public schools may not produce the moral behavior they desire. What is needed is a third level, a meta-ethical level, of moral thinking that allows for reflection on the processes involved in one's storytelling, moral education, and moral thinking.

Level III: The Meta-Ethical Level

The use of reflection in moral storytelling, described in Chapter 5, relates closely to Hare's meta-ethical level of moral thinking.

---

[9] Colin Greer and Herbert Kohl, A Call to Character: A Family Treasury of Stories, Poems, Plays, Proverbs, and Fables to Guide the Development of Values for You and Your Children (New York: HarperCollins, 1995), 152-153.

Hare's Third Level

The third level of moral thinking involves discussion of "the meanings of the moral words and the logic of moral reasoning."[10] In Hare's terms, this is a foundational level.[11] That is, it informs the other levels and because this level concerns meaning, it influences the adjudication process and the stories one intuitively acts upon. One point to draw from Hare's work is that all three levels of moral thinking (intuitive, critical, and meta-ethical) work together in creating moral behavior.

Since the meta-ethical level involves meaning and reviewing the process of one's moral reasoning, it is reflective in nature. This comes to light through the description of meta-ethics, given by Ross Harrison.

> Meta-ethics is the philosophical study of the nature of moral judgment. So instead of being concerned with questions of what actually is right or wrong (or good or bad), it is concerned with the meaning or significance of calling something right or wrong (or good or bad).[12]

The meta-ethical level includes the various storytelling elements that concern meaning and significance in acting morally. Therefore, the meta-ethical level requires

---

[10] Hare, Moral Thinking, 26.

[11] R.M. Hare, Essays in Ethical Theory (New York: Oxford University Press, 1989), 175.

[12] Ted Honderich, ed. Oxford Companion to Philosophy (New York: Oxford University Press, 1995), s.v. "Meta-ethics," by Ross Harrison. My emphasis.

reflection upon one's own moral actions and the meaning and logic of the community's moral stories.

Reflection and Moral Storytelling

The third and final level of moral storytelling attempts to look at the community and one's own life in order to create, on a conscious level, a reason to be moral. Students at the third level look at how personal stories and experience jibe with, or contradict, mythic stories. This can give individuals a different way of seeing themselves and the morality of the community. The meta-ethical level can provide an important "moment of reflection" that allows students to reflect not only on the actions of society, but on their own actions as well. Many stories that are told to the young go unchallenged in the early years of life. At the reflective level of moral thinking, beliefs that are formed through years of storytelling are questioned.

Through the analysis of mythic and life stories, students can come to a better understanding of what lies behind their own moral behavior. Knowing the reasoning behind certain cultural and moral stories may help students form their own conscious level of meaning and moral justification, providing a reason to be moral. Helping students come to understand stories about themselves and their role in society should facilitate more consistent moral action than without such understanding. By creating connections for oneself among stories, there is an ownership

of those ideas, i.e., one believes the stories are true. Believing in the moral of the story (through reflection upon the stories of self and society) creates a powerful autonomous motivation to act morally.

Numerous researchers understand the importance for reflection in the classroom. Despite the misgivings Bennett might have for more progressive forms of education, he does not deny the importance of discussion and reflection.[13] Kohlberg's research shows that young people of high school age can perform moral analysis.[14] Subsequent research that builds on Kohlberg's work also indicates that reflection on moral stories should be sought at the high school level.[15] Indeed, it has been argued that adolescents who do not participate in exchanging stories that link themselves meaningfully to the social community may be susceptible to various "kinds of psychological disturbances."[16] All of this

---

[13] William J. Bennett, The Moral Compass: Stories for a Life's Journey (New York: Simon and Schuster, 1995), 699.

[14] See Kohlberg's original study in which he studied boys from 10 to 16 years of age. He found evidence of a six-stage theory that included a level that "may lead the individual to give up the standards he has internalized." He goes on to say that this suggests the importance of adolescent logical development. I further suggest that this logical (and moral) development can be enhanced by the third level of moral education described here and in the previous chapter. See Lawrence Kohlberg, "The Development of Modes of Moral Thinking and Choice in the Years 10 to 16" (Ph.D. Diss., University of Chicago, 1958), 353-354.

[15] Darcia Narváez, "Recalling Moral Narratives: The Effects of Moral Judgment Expertise," (University of Minnesota: Center for the Study of Ethical Development, 1995), 8.

[16] Charlotte Linde, Life Stories: The Creation of Coherence (New York: Oxford University Press, 1993), 99-100.

research indicates that students can and should reflect upon complex moral stories.

An approach that needs to be embraced, which has been discussed in Chapter 5 (supra, p. 95), is to discuss myths openly in classrooms and to perform a moral analysis of them. The result may be transformative, but it also may reaffirm the values of the community to the individual. In either case, students will have a new sense of meaning about their moral actions. For reflection theorists, this new sense of meaning comes through stories that emphasize the meta-ethical values of idealism, balance, creativity, and playfulness.

Idealism

Greer and Kohl identify a number of values that could be applied to the meta-ethical level of moral storytelling.[17] One of these is idealism. In Greer and Kohl's words, idealism is "the ability to imagine a more perfect world or, on a more intimate level, to see beyond present troubles and imagine future happiness, is what keeps hope alive during times of trouble."[18] The meta-ethical value of idealism for reflection theorists emphasizes "keeping hope alive." They see, perhaps more than other theorists, that hope is of prime importance for action.[19]

---

[17] Greer and Kohl, Call to Character, 3-5.

[18] Greer and Kohl, Call to Character, 281.

[19] Paulo Freire, The Pedagogy of Hope: Reliving "Pedagogy of the Oppressed" (New York: Continuum, 1995), 8.

Having hope entails having a feeling or a reason for that hope. This feeling or reason makes an action meaningful and will likely aid one in being moral, even in times of distress. Roger Simon points out that "hope is different from the wish in that it is a predisposition to action rather than merely a foretaste of pleasure. It grows from commitment to responsibility and not from a passive yearning."[20] Reflection on stories can help generate hope by making ideals concrete and tangible. Hope is created when possibilities for action begin to take form for the individual and a storytelling idealism plays a key role in illuminating those possibilities. Therefore, idealism in moral storytelling is an important element for moral education to maintain hope and meaningful action.

Balance

Balance is important for reflection and seems to be neglected by some theorists who push for transformation with too much zeal.[21] Balance is a mediation between tradition and change, story and vision, and complacency and progress. It is, as Greer and Kohl define it,

---

[20] Roger I. Simon, Teaching Against the Grain: Texts for a Pedagogy of Possibility (New York: Bergin & Garvey, 1992), 4.

[21] For an example of an over-zealous approach to transformation, see Henry A. Giroux, "Educational Reform and Teacher Empowerment" in Education and the American Dream: Conservatives, Liberals, and Radicals Debate the Future of Education, ed. Harvey Holtz, Irwin Marcus, Jim Dougherty, Judy Michaels, and Rick Peduzzi (New York: Bergin & Garvey, 1989), 179-181.

> an understanding of one's personal role in the complex interrelationships between all beings and the interrelatedness of action and thought is called upon throughout life. . . . The abilities to function cooperatively, to analyze a complex situation, and to understand the systemic effects of one's actions are crucial, not merely for oneself but for the future of all of us.[22]

Thus, in a moral storytelling classroom, a balance must be sought in the ways one teaches stories, and that balance should be modeled not only in the classroom but also in the stories told. Adapting to one's changing environment is important, but if it is done in the absence of systemic balance, it can destroy as much as it creates. Historical stories about the industrial revolution and the environmental destruction that happened in its wake is a stunning example of what can happen if balance is absent. Reflection upon such a story can create an awareness of the need for balance in one's society and, with the right guidance from the teacher, in one's own life.

Creativity

"The ability to be creative," states Greer and Kohl, "is a gift humans have. At the core of this gift is the imagination."[23] William James explains that there are two types of imagination, reproductive and productive.

> Fantasy, or imagination, are the names given to the faculty of reproducing copies of the originals once felt. The imagination is called 'reproductive' when the copies are literal; 'productive' when elements from

---

[22] Greer and Kohl, Call to Character, 282.

[23] Greer and Kohl, Call to Character, 89.

> different originals are recombined so as to make new wholes.[24]

Reflection theorists are most interested in the type of imagination that is productive. This type will create a new vision of the world as it should be, not just as it is. It will take the fragments of various stories and create a coherent story from them. One does this by reflecting upon the stories of one's own life, or the stories about society.

Yet, there is a more radical side to Kohl's idea of creativity, which he calls "creative maladjustment." Kohl states that

> creative maladjustment consists of breaking social patterns that are morally reprehensible, taking conscious control of one's place in the environment, and readjusting the world one lives in based on personal integrity and honesty. . . . It means small everyday acts of maladjustment as well as occasional major reconstruction.[25]

Storytelling becomes a creative enterprise in the reflection approach, for it is a means to use one's imagination to challenge tradition if it is seen as immoral. Such creativity requires thoughtful reflection and may turn inaction into hopeful action. Kohl explains that

> creative maladjustment is reflective. It implies adapting your own particular maladjustment to the nature of the social systems that you find repressive. It also implies learning how other people are affected by those systems, how personal discontent can be appropriately turned into moral and political action, and how to speak

---

[24] William James, Writings 1878-1899 (New York: Library of America, 1992), 286.

[25] Herbert Kohl, "I Won't Learn from You" and Other Thoughts on Creative Maladjustment (New York: New Press, 1994), 130.

> out about the violence that thoughtless adjustment can cause or perpetuate.[26]

One's creative moral vision can engender hope in oneself and change an immoral system.

The idea of creativity coupled with imagination, reflection, and storytelling recalls John Dewey's conception of creative intelligence. Such intelligence "develops within the sphere of action for the sake of possibilities not yet given."[27] Yet, unlike creative maladjustment, which has connotations of bohemian rebellion, Dewey speaks to the mediation of opposites.[28] His philosophy does not forget the value of balance, a mediation of traditional and progressive forms of education. Creative intelligence is what is called for in a meta-ethical approach to moral storytelling because it involves creative moral thinking that utilizes vision, imagination, and reflection.[29] These are elements of creativity; they provide a check on the system and allow balanced change. Thus, creativity is an essential part of moral storytelling.

---

[26] Kohl, "I Won't Learn from You", 130.

[27] John Dewey, "The Need for a Recovery of Philosophy," chap. in Creative Intelligence: Essays in the Pragmatic Attitude (New York: Octagon Books, 1917), 63.

[28] John Dewey, Experience and Education (New York: Collier Books, 1938), 17.

[29] Dewey, "Need for a Recovery of Philosophy," 65

Playfulness

A fourth value that the reflection theorists desire in moral storytelling is playfulness. This ties in with balance in the sense that playfulness is "the ability to temper seriousness with a sense of humor."[30] It also relates to creativity and idealism because "through play we carve out safe zones for ourselves and explore the 'might be' and the 'what if.'"[31] Through play one can prepare for serious challenges or simply have fun. As Greer and Kohl point out, both are "positive aspects of being alive."[32]

Jack Zipes sees the value of playfulness in a serious light.

> To play with authority, to play with strict models of "classical" literature, and to explore and question them will give children a sense of power, autonomy, and self-certainty. That is, if the substance and forms of classical structures do not hold up to their questioning, the children will realize that the substance and forms may no longer be productive and fertile, and that it may be time to create new devices, new strategies, and structures to deal with particular topics and issues that interest them.[33]

Thus, the value of playfulness and storytelling ranges from light hearted play to critical analysis of and reflection upon the morality of society. Both extremes are necessary for moral storytelling, but the latter is the more important

---

30 Greer and Kohl, Call to Character, 14.

31 Greer and Kohl, Call to Character, 118.

32 Greer and Kohl, Call to Character, 14.

33 Jack Zipes, Creative Storytelling: Building Community, Changing Lives (New York: Routledge, 1995), 18.

of the two for the meta-ethical level of moral thinking. This level is where tradition is questioned and new visions are created.

Stories and the Three Levels of Moral Thinking

Basic values need not be taught only through traditional stories. Non-traditional stories and methods can fortify the messages of traditional stories. Non-traditional stories include catalyst, personal, mythic, and life stories. These stories, combined with traditional stories, may assuage the problem that Noddings makes clear. She points out that "students cannot find a reason to bother with standard subject matter."[34] Students do not care, and they have been lulled into apathy by the dirges of drab and disconnected classroom content. Noddings suggests that with "sufficient attention to their own felt needs and interests," students would learn the basics anyway.[35] That is, the goals of the content theorists to create good character can be achieved by using non-traditional stories and methods. Students need to learn basic values, but they should do so with stories that interest them. Bennett concedes that it is not necessary to teach students basic values with the same stories.[36] Indeed, it is the values that are basic, not the stories.

---

[34] Nel Noddings, The Challenge to Care in Schools: An Alternative Approach to Education (New York: Teachers College Press, 1992), 35.

[35] Noddings, Challenge to Care in Schools, 35-36.

[36] Bennett, Moral Compass, 13-14.

In addition to basic values, skills must be taught to help one adjudicate between competing moral stories and amend traditional stories when necessary. Thus, the different approaches to storytelling can be brought together to inform a program of moral education that includes basic content, process, and reflection.

A three-level approach to moral storytelling is superior to any one of the other moral education approaches that employ stories because it succeeds in utilizing the three levels of moral thinking. Other singular approaches to moral storytelling do not do this. Therefore, future moral storytelling should utilize each level of moral thinking in order to produce an effective moral education program.

CHAPTER 8
SUMMARY AND REFLECTIONS ON PRACTICE

> We are, each of us, grounded in a context, embodied in a physical, cultural, historical world not of our own creation. What we make of that world, and what we make of ourselves in that world, is what stories are all about. - William Ayers[1]

Summary

This project began with the concern to construct an effective moral education program. Although U.S. Supreme Court decisions in the 1960s and 1970s limited the inclusion of religion in schools, they did not eliminate the possibility of moral education altogether.[2] Non-religious moral education programs are possible; this project has explored several of them. Through a focus on stories and

---

[1] William Ayers, "In the Country of the Blind: Telling Our Stories" in Teacher Lore: Learning From Our Own Experience, ed. William H. Schubert and William C. Ayers (New York: Longman, 1992), 155.

[2] In Engel v. Vitale (1962), the Supreme Court denied the right of a public school system to conduct prayer services within school buildings during regular school hours. In Abington School District v. Schempp (1963), the Supreme Court declared Bible reading in the public schools unconstitutional. And in 1971, the landmark case of Lemon v. Kurtzman lead to a criteria known as the "Lemon test" to keep religious and state concerns separate. For more information on these cases, see Louis Fischer, David Schimmel, and Cynthia Kelly, Teachers and the Law, 4th ed. (New York: Longman, 1995).

storytelling, this project has shown reverence for both a religious tradition of moral education and the implications of court decisions that require public education to be secular. The purpose of this project has been to develop a workable moral education in light of the clash between religious forms of moral education and federal mandates concerning them. The concept of story and storytelling has been suggested as a unifying focus for these disparate conceptions of moral education.

The use of stories continues to be important in all forms of moral education. Since the early days of the American colonization by European settlers, stories have been used to teach moral lessons. Most recently, since the 1960s, there have been several formulations suggested for a non-religious moral education, but they have met with dubious success. These attempts to create a moral education program used stories to develop morality and moral thinking in students. But these programs have not used stories comprehensively and, therefore, require some revision if they are to serve all American children.

Historically, moral educators have understood that stories are a useful way to teach morality. Stories model how students should behave and illustrate the consequences of acting morally. Telling one's personal stories and listening to the stories of others is a powerful way to promote caring among community members. Stories also can stimulate students' imagination in envisioning a better world for

themselves and the community. Thus, the use of stories is multifarious. What is needed is a way to bring the different uses of stories together to create a comprehensive approach to storytelling and moral education. The purpose of this project, then, has been to construct a storytelling moral education program that improves upon earlier formulations and create such a comprehensive program. In order to do this, three approaches to moral education that use stories in their programs have been analyzed. The first of these approaches is the content approach.

In general, the content approach reflects a conservative orientation to moral education. A well-known advocate of this type of storytelling moral education is former U.S. Secretary of Education William Bennett. Since Bennett and his cohorts are most concerned with a particular type of content, one that relies on tradition, they use stories to teach traditional values. It is Bennett's mission to establish through storytelling a core of moral values that will serve as the content for moral education, which he calls "moral literacy." Put simply, Bennett believes that one learns right conduct through models suggested in moral stories and by the teacher. This content will form good habits to accompany students throughout their lives and help them to act morally.

What emerges from the content approach is a set of basic values. These values form good moral habits, which are a necessary part of any moral education and a foundation for

future moral action. Yet given the complex moral dilemmas that occur in the contemporary world, merely teaching basic moral values is insufficient for a program of moral education. Other elements for a storytelling moral education are necessary.

Another approach to moral storytelling is a process orientation. Values clarification and Lawrence Kohlberg's theory of moral development are examples of this approach. These theories are called "process theories" because of their emphasis not on moral content but on the process an individual uses to develop a moral position. Process theorists reflect an anti-content bias, particularly the early theories, and focus upon a student's reaction to stories rather than teaching a particular moral lesson.

In contrast to the content approach, process theorists' stories are more student centered. The teacher's task is to implement a process that involves the development of the individual through a personal analysis of stories told by the teacher. Thus, two types of stories have been used by process theorists: stories about one's own experience--personal stories, and stories told by the teacher--catalyst stories used to develop a student's personal stories. Stories emerge from their traditional and inculcating role into one that involves a student's own moral position. The stories emphasized in the process approach are those told by the students about themselves as well as those told by the teacher.

The inclusion of student "voices," i.e., their personal stories, in the storytelling classroom began to take hold in the 1970s and developed throughout the 1980s. The focus on interpersonal relationships and caring began with Carol Gilligan's work and continued with the work of Nel Noddings. Noddings' conception of interpersonal reasoning and her discussion oriented approach to education opened the storytelling classroom to a larger variety of stories. Storytelling in the Noddings classroom can take a number of forms, but the most important is discussion, or what she calls dialogue. Noddings believes that dialogue is a "real" conversation, an open-ended process where neither party knows at the outset where the conversation will go and where it will end. In dialogue, according to Noddings, students engage in interpersonal reasoning. Stories are exchanged through discussion so that students can develop a more intimate understanding of each other. Stories are told and new stories are initiated that will affect students' moral behavior.

Open dialogue and the mere exchanging of stories, however, may not be sufficient for students to develop and function as morally autonomous adults. Noddings' type of storytelling does not teach, at least overtly, a technique for choosing among competing stories and "goods." Thus, a critical approach to storytelling also is needed. Nicholas Burbules' work is used to develop a more critical way of understanding the process approach to moral storytelling.

Similar to Noddings' idea of moral dialogue, Burbules wants to promote understanding and a caring attitude among storytelling participants. Burbules is aware that an effective dialogue cannot take place without critical thinking. Thus, two roles for dialogue emerge: inclusion (which Noddings also discusses) and criticism, or a critical approach to storytelling. As the words connote, inclusive storytelling aims to bring people closer together, while critical storytelling scrutinizes the ideas of stories. Inclusion and criticism form four types of dialogue that involve different approaches to stories that can be applied to moral education. In short, students begin to learn the techniques of criticism and how to evaluate different stories. By telling and analyzing moral stories through the different types of dialogue, students learn how to adjudicate among competing goods while maintaining an inclusionary and caring attitude toward other classroom members. Yet inclusion and criticism cannot take place without some basic values. Values such as compassion, honesty, and self-discipline are important for dialogic storytelling to occur.

The third approach to moral storytelling discussed in this project concerns so called reflection theorists. These theorists focus on the creation of meaning in moral action and call into question standard moral practices. Reflection theorists challenge traditional forms of moral stories and storytelling and tell new stories that aim to transform society into something more moral.

Reflection involves the analysis of traditional stories and a search for meaning in one's own life and action. Thinkers such as Herbert Kohl and Roger Simon are used in this study to develop the idea of reflection and its use in moral education. The creation of meaning in moral action is central to any plan of moral education, and the use of stories is no exception. The creation of meaning--a reason to act morally--is at the foundation of moral action. So educators must make the reasons for acting morally as conscious as possible. They must make the hidden stories of schools and society plain and inspire reflection upon these stories, so called mythic stories. Reflection on mythic stories must be combined with another form of reflection--on one's own motivations and actions, through so called life stories. Through reflection on stories of self (life stories) and society (mythic stories) one can understand, on a conscious level, the reasons for moral behavior, what it means to be moral, and why one should be moral. Reflection on mythic stories begins the process of meaning making in moral action. Reflection on life stories brings one to an understanding of the consequences of moral or immoral behavior on a personal level in order to act morally in the future. Basic values and critical skills are necessary, however, in order to reflect upon mythic and life stories effectively.

Each of the approaches to moral education through storytelling has an important function and role in a solution

to the problem at hand. Each approach is necessary, but not sufficient, for producing a desirable moral education program. So the approaches need to be combined in such a way that their merits can complement each other. This can be done by using an insight from R.M. Hare's work. Hare developed a three-level conception of moral thinking that can be used to sort out the different approaches to moral storytelling. This project has taken the elements of these different approaches and has formed them into a comprehensive program of moral education through storytelling. This program includes content, process, and reflection arranged via a three-level conception that uses Hare's intuitive, critical, and meta-ethical levels of moral thinking. By reflecting on the different uses of stories in conjunction with Hare's three levels of moral thinking, an effective storytelling moral education can be achieved.

At the first level, the intuitive level, content is a necessary aspect of moral education to produce moral habits. Bennett's approach addresses this directly, but the necessity of basic values is recognized by all three approaches to moral storytelling. These basic values, as Hare states, are "inculcated in moral education."[3] They are used every day, often without thinking about them, and become part of what he calls practical moral thinking. This level is also used in

---

[3] R.M. Hare, "Ethical Theory and Utilitarianism," in Utilitarianism and Beyond, ed. Amartya Sen and Bernard Williams (New York: Cambridge University Press, 1982), 31.

"emergencies," when there is no time to weigh different options or think at length about the stories involved.

At the critical level, two things happen: a student (a) decides what stories to live by and (b) adjudicates among competing stories and "goods." The selection of moral stories used on the intuitive level should be guided by leisured thought. That is, as a student has time to think about stories and discuss them, stories will be weighed against each other and chosen. This selection is done via a critical evaluation of different stories, "both actual and hypothetical, which crucially illustrate, and help to adjudicate, disputes."[4] Dialogic storytelling helps students develop the techniques necessary for critical discernment. Such skills can enable a student to know whether to stand firm or adjust the moral stories he is acting on. The skills involved at the critical level complement the basic values of the intuitive level by providing a way to adjudicate among competing moral values.

Hare's meta-ethical level is where a person reflects upon the meaning of moral words and the logic of moral reasoning. Thus, for moral storytelling, this level allows a student to reflect upon the meaning of societal values and the consequences of one's past behavior. This reflection upon different areas of moral activity (self and society) helps create a reason to be moral. Without a reason to be

---

[4] Hare, "Ethical Theory and Utilitarianism," 32.

moral, any technique of moral education runs the risk of failure. Thus, meta-ethical considerations are an important part of any storytelling moral education.

Hare's three-level approach to moral thinking can be used to evaluate and combine the approaches to storytelling and moral education. His three levels of moral thinking indicate how moral thought occurs and offers a clue to how a plan for moral education should proceed. These three levels of moral education include the different ways in which narratives can affect our moral actions. When they are combined in a coherent way, they will form an effective program of storytelling moral education in the public schools.

Therefore, the aim of producing a conception of moral education that considers tradition while respecting the U.S. Supreme Court decisions of the 1960s and 1970s has been achieved. By using Hare's three levels of moral thinking to shape a storytelling conception of moral education, morality can be effectively taught through stories despite a church and state separation. A three-level approach to moral storytelling will teach students moral content, allow them to participate in the process of moral education, and give them a chance to reflect upon and understand why they should act morally.

Reflections on Practice

A great deal of the three-level approach to moral storytelling already takes place in classrooms. In some classes, traditional stories are told; in others, personal stories are exchanged; and in some others, stories are reflected upon. What is needed, however, is a classroom where these techniques are used together. This does not mean that an additional class called "Moral Education" needs to be added to the curriculum. Moral education through storytelling can be used in any class, but for this to happen, time must be set aside so that all three levels of moral storytelling can be employed.

Restructuring Schools

Bringing the three levels of moral thinking and storytelling into classrooms may require some school restructuring. Matthew Lipman points out,

> the chief concern of education was traditionally held to be the transmission of knowledge from one generation to another. What the older generations knew was taught to and learned by the younger generation; in the process, the content of the transmitted knowledge remained virtually unmodified.[5]

If this is what schools are still concerned with, then modification is necessary. One of the ideas behind the three-level approach is the transmission of knowledge, but just as important is the discussion of and reflection upon

---

[5] Matthew Lipman, Philosophy Goes to School (Philadelphia: Temple University Press, 1988), 141.

that knowledge. Schools no longer can be satisfied with just the transmission of traditional knowledge. As technology becomes a greater part of one's working and recreational life, new approaches to education need to be employed. The simple fact is that the world is changing and the educational system must change with it. The three-level approach to moral education through storytelling is an attempt to mediate between tradition and change so that a balanced moral education can be achieved. But in order to do this, changes may need to be made in the areas of curriculum, teacher training, and the way students are evaluated.

Curriculum Design

In telling moral stories, one must remember the three levels of moral thinking. That is, when one develops a program of storytelling in the public schools, one must teach basic values, critical skills, and honor tradition while at the same time reforming tradition with stories. In this way, the stories told and the communities involved may pass on tradition while attempting to maintain what is good in that tradition and change what needs to be reformed.

One way to combine the three levels of moral education in a storytelling session can be drawn from Jack Zipes' work. He recommends beginning a storytelling session by telling a story to a group of students that involves their participation. In this way, students remain alert and feel part of the process. Zipes further recommends that during a

storytelling session, stories of different kinds should be told. He states, "when I finish the participation story, I tell two or three tales that deal with the same topic but that contradict each other or reveal different perspectives."[6] Zipes does not try to dissolve the contradictions, but lets the students work things out for themselves. Thus, he tells a number of stories while at the same time inviting students to challenge those stories. This approach is clearly applicable to today's classrooms, particularly if they are set-up in a transmission-of-knowledge manner.

Zipes' uses this method with six to ten year olds, but with older students a more direct approach to telling and challenging stories may be in order. As Darcia Narváez concludes in her study dealing with stories and moral education,

> at the college level, a combination of instruction in logic, philosophy, and psychology, along with their application to dilemmas has worked well . . . At the high school, deliberate psychological education has been successful . . . by using a three-pronged approach: cross-age tutoring, reading psychological literature, and participation in a reflective seminar.[7]

Zipes' and Narváez's suggestions are provocative and begin to answer the question of how a three-level approach to moral storytelling can be applied in the schools. The problem,

---

[6] Jack Zipes, Creative Storytelling: Building Community, Changing Lives (New York: Routledge, 1995), 11-12.

[7] Darcia Narváez, "Recalling Moral Narratives: The Effects of Moral Judgment Expertise" (University of Minnesota: Center for the Study of Ethical Development, 1995), 8.

particularly in high schools, is getting the structure put in place that not only encourages students to participate, but allows them a chance to be involved in reflective seminars, tutoring, and reading philosophical and psychological literature. As Lipman points out, "it takes more than the fine tuning of classroom management techniques to get students to be thoughtful about their culture and its possibilities."[8] Thus, in addition to school and curriculum restructuring, teachers have to be trained in order to know how to conduct classes and seminars that allow for the dialogue and reflection necessary to develop morally autonomous students.

Teacher Preparation

Preparing teachers to employ a three-level approach to moral storytelling needs to include at least three things. First, teachers need to know their subject, be aware of its moral implications, and know how to pass it on. Stories are the way to do this. Thus, studying storytelling techniques should be required in teacher preparation programs. The work of Zipes and Kieran Egan, who also developed an approach to teaching using storytelling, could be used as part of the curriculum.[9]

---

[8] Lipman, Philosophy Goes to School, 153.

[9] Kieran Egan, Teaching as Story Telling: An Alternative Approach to Teaching and Curriculum in the Elementary School (Chicago: The University of Chicago Press, 1986), 41.

Second, if teachers are going to lead classes using the four types of dialogic storytelling, they need to know how to conduct and participate in such sessions. The techniques of instruction, conversation, debate, and inquiry need to be taught to teachers. In addition, teacher training needs to include practice in these types of dialogue so that a balance can be achieved between the types. For example, knowing when to use the entire class in inquiry or small group work, before larger class discussions, is important.

Third, teachers need to know how to encourage a critical view of society and coax a critical reflection upon a student's own life. The challenge is to make education a reflective activity. As Lipman states, "it will take more than increased wait time, better eye contact, and more frequent use of "why?" to make education truly reflective."[10] It will take telling stories in such a way to interest students and inspire them to reflect upon those stories. Telling a story can be made dramatic by pointing out the different moral forces at work. As Egan points out, "a model for teaching that draws on the power of story will ensure that we set up a conflict or sense of dramatic tension at the beginning of our lessons and units."[11]

Educating teachers to tell stories, conduct constructive dialogues, and inspire students to reflect is no small task,

---

[10] Lipman, Philosophy Goes to School, 153.

[11] Egan, Teaching as Story Telling, 25.

but it is a necessary one. Thus, teacher education programs need to make these skills part of their regular curriculum.

Evaluation

Another element in teacher training concerns evaluation. The traditional method of evaluating (testing, grading, and the like) is not the most appropriate way to evaluate students' moral behavior. Teachers should be taught new ways to evaluate students, particularly when dealing with moral education.

Nel Noddings suggests that "we all need to learn how to assess our own work and how to draw on peer evaluation intelligently."[12] One of the main elements of evaluation for a three-level approach to moral storytelling is self-evaluation. The telling of life stories is part of this self-evaluation approach, but this should be accompanied by other forms of evaluation. Peer evaluation in dialogic storytelling sessions is important, as is instructor evaluation. Yet, instructor observation and critique of student participation in the moral dialogue sessions needs to be supplemented by other forms of instructor evaluation.

In order to apply the three-level approach, long-range projects may be necessary. That is, papers and other types of projects designed to get students to reflect on the moral

---

12 Nel Noddings, The Challenge to Care in Schools: An Alternative Approach to Education (New York: Teachers College Press, 1992), 179.

dimensions of subjects and their own actions should be assigned. Such projects could be put together in portfolios to be evaluated by a panel of teachers. Deborah Meier's work in New York City is evidence that portfolios are an idea whose time has come. At Central Park East Secondary School, a school founded by Meier, classes are two hours long, discussion is encouraged, and tests are rare. Students are assessed on the basis of 14 portfolios submitted during their junior and senior years. The contents of these portfolios are discussed and defended in front of a panel of educators.[13] Such an evaluation method seems appropriate to a three-level approach to moral education through storytelling. Projects that are worked on over a number of months or years are a good way for students to keep going over moral content, discussing that content in dialogues, and encouraging reflection on that content and their own behavior. Using portfolios is a good way to evaluate such long-range projects and should be integrated into a school's evaluation procedure.

Epilogue

There is still much work to be done in the area of applying storytelling to moral education and the schools. This project is a beginning and should serve as a guide to

---

[13] For further information on Meier and her work, see "Taking Change From Classroom to Central Office," New York Times, September 7, 1994, A15.

build an effective program of moral education through storytelling in the public schools. The three-level approach to moral education through storytelling requires some adjustments in the structure of the school, curriculum design, teacher training, and student evaluation. These adjustments may be difficult to make, but given the problems in today's public schools that are attributed to a lack of moral education (violence, drug abuse, and the like), such adjustments are worth making. The three-level approach to moral education through storytelling holds great promise for the future. The challenge is to apply the approach and develop the possibilities for a more moral future for students and society alike.

LIST OF REFERENCES

Adler, Jonathan E., "Particularity, Gilligan, and the Two-Levels View: A Reply," Ethics 100 (October 1989): 149-156.

Aesop, The Fables of Aesop. New York: Quality Paperback Book Club, 1995.

Ayers, William, "In the Country of the Blind: Telling Our Stories." In Teacher Lore: Learning From Our Own Experience, ed. William H. Schubert and William C. Ayers, 154-158. New York: Longman, 1992.

Baacke, D., "Narration and Narrative Analysis in Education and Educational Science," Poetics 15 (1986): 57-72.

Bandura, Albert, Aggression: A Social Learning Analysis. Englewood Cliffs, NJ: Prentice-Hall, 1973.

Barbour, Ian G., Myths, Models, and Paradigms: A Comparative Study in Science and Religion. New York: Harper & Row, 1974.

Bär, Eugen, "Things are Stories: A Manifesto for a Reflexive Semiotics," Semiotica 25 (1979): 193-205.

Barthes, Roland, Image, Music, Text. Translated by Stephen Heath. New York: Noonday Press, 1977.

Bass, Ann Trabue, "The Teacher As Portrayed In Fiction," Contemporary Education 42 (October 1970): 14-20.

Bebeau, Mickie, James Rest, and Darcia Narváez, "A Plan for Moral Education." University of Minnesota: Center for the Study of Ethical Development, 1995.

Ben-Amos, Dan, and Kenneth S. Goldstein, Folklore: Performance and Communication. The Hague: Mouton, 1975.

Bennett, William, Our Children and Our Country: Improving America's Schools and Affirming the Common Culture. New York: Simon & Schuster, 1988.

_____. "Moral Literacy and the Formation of Character," NASSP Bulletin (December 1988): 29-34.

_____. The De-Valuing of America: The Fight for Our Culture and Our Children. New York: Summit Books, 1992.

_____. The Book of Virtues: A Treasury of Great Moral Stories. New York: Simon & Schuster, 1993.

_____. The Moral Compass: Stories for a Life's Journey. New York: Simon and Schuster, 1995.

Benninga, Jacques S., ed. Moral, Character, and Civic Education in the Elementary School. New York: Teachers College Press, 1991.

Berger, John, and Jean Mohr, Another Way of Telling. New York: Writers and Readers Publishing Cooperative Society, 1982.

Berger, Peter L., and Thomas Luckmann, The Social Construction of Reality: A Treatise on the Sociology of Knowledge. New York: Doubleday, 1966.

Bettelheim, Bruno, The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York: Vintage Books, 1977.

Bierlein, J. F., Parallel Myths. New York:Ballantine Books, 1994.

Blatt, Moshe M., and Lawrence Kohlberg, "The Effects of Classroom Moral Discussion upon Children's Level of Moral Judgement." Journal of Moral Education 4 (1975): 129-161.

Bower, William Clayton, Character Through Creative Experience. Chicago: University of Chicago Press, 1930.

Brown, Lyn M., Mark B. Tappan, Carol Gilligan, Barbara A. Miller, and Dianne E. Argyris, "Reading for Self and Moral Voice: A Method of Interpreting Narratives of Real-Life Moral Conflict and Choice." In Entering the Circle: Hermeneutic Investigation in Psychology, ed. Martin J. Packer and Richard B. Addison, 141-164. Albany, NY: State University of New York Press, 1989.

Brown, Lyn Mikel, and Carol Gilligan, "Listening for Voice in Narratives of Relationship." In Narrative and Storytelling: Implications for Understanding Moral Development, ed. Mark B. Tappan and Martin J. Packer, 43-62. San Francisco: Jossey-Bass, 1991.

Bruner, Jerome, Actual Minds, Possible Worlds. Cambridge, MA: Harvard University Press, 1986.

_____. Acts of Meaning. Cambridge, MA: Harvard University Press, 1990.

Burbules, Nicholas C., Dialogue in Teaching: Theory and Practice. New York: Teachers College Press, 1993.

Cameron, J. M., "Can We Live the Good Life?" The New York Review of Books, 5 November 1981, 44-48.

Carr, David, Time, Narrative, and History. Indianapolis, IN: Indiana University Press, 1986.

Carter, Kathy, "The Place of Story in the Study of Teaching and Teacher Education," Educational Researcher 22 (January 1993): 5-12, 18.

Casey, Kathleen, I Answer With My Life: Life Histories of Women Teachers Working for Social Change. New York: Routledge, 1993.

Chapman, William E., Roots of Character Education: An Exploration of the American Heritage from the Decade of the 1920s. Schenectady, NY: Character Research Press, 1977.

Chazan, Barry, Contemporary Approaches to Moral Education: Analyzing Alternative Theories. New York: Teachers College Press, 1985.

Coles, Robert, The Moral Life of Children. New York: Atlantic Monthly Press, 1986.

_____. The Call of Stories: Teaching and the Moral Imagination. Boston: Houghton Mifflin Co., 1989.

Connelly, F. Michael, and D. Jean Clandinin, "Stories of Experience and Narrative Inquiry," Educational Researcher 19 (June 1990): 2-14.

Cooper, Neil, The Diversity of Moral Thinking. New York: Oxford University Press, 1981.

Crittenden, Paul, Learning To Be Moral: Philosophical Thoughts about Moral Development. Atlantic Heights, NJ: Humanities Press International, 1990.

Day, James M., "Role-taking Reconsidered: Narrative and Cognitive-developmental Interpretations of Moral Growth," Journal of Moral Education 20 (1991): 305-316.

Denzin, Norman K., Interpretive Biography. New York: Sage, 1989.

Dewey, John, Moral Principles in Education. New York: Houghton Mifflin Co, 1909.

_____. Democracy and Education. New York: Free Press, 1916.

_____. Creative Intelligence: Essays in the Pragmatic Attitude. New York: Octagon, Books, 1917.

_____. Human Nature and Conduct: An Introduction to Social Psychology. New York: The Modern Library, 1922.

_____. A Common Faith. New Haven: Yale University Press, 1934.

_____. Logic: The Theory of Inquiry. New York: Henry Holt, 1938.

_____. Experience and Education. New York: Macmillan, 1938.

Dewey, John, and James H. Tufts, Ethics. New York: Henry Holt, 1908.

Dosick, Wayne, Golden Rules: The Ten Ethical Values Parents Need To Teach Their Children. San Francisco: Harper, 1995.

Doty, William G., Mythography: The Study of Myths and Rituals. Tuscaloosa, AL: The University of Alabama Press, 1986.

Durkheim, Emile, Education and Sociology. Glencoe, IL: The Free Press, 1956.

_____. Moral Education: A Study in the Theory and Application of the Sociology of Education. Glencoe, IL: Free Press, 1961.

_____. Durkheim: Essays on Morals and Education. Boston: Routledge & Kegan Paul, 1979.

Egan, Kieran, Teaching as Story Telling: An Alternative Approach to Teaching and Curriculum in the Elementary School. Chicago: The University of Chicago Press, 1986.

Eisenberg, Nancy and Paul A. Miller, "The Relation of Empathy to Prosocial and Related Behaviors," Psychological Bulletin 101 (1987): 91-119.

Elbow, Peter, Embracing Contraries: Explorations in Learning and Teaching. New York: Oxford University Press, 1986.

Elias, John L., Moral Education: Secular and Religious. Malabar, FL: Robert E. Krieger, 1989.

Fischer, Louis, David Schimmel, and Cynthia Kelly, Teachers and the Law. 4th ed. New York: Longman, 1995.

Folse, Kimberly A., "Ethics and the Profession: Graduate Student Training," Teaching Sociology 19 (July 1991): 344-350.

Frankl, Viktor E., Man's Search for Meaning: An Introduction to Logotherapy, 3d ed. New York: Touchtone, 1984.

Freeman, Mark, "Rewriting the Self: Development as Moral Practice." In Narrative and Storytelling: Implications for Understanding Moral Development, ed. Mark B. Tappan and Martin J. Packer, 83-101. San Francisco: Jossey-Bass, 1991.

Freire, Paulo, The Politics of Education: Culture, Power, and Liberation. South Hadley, MA: Bergin & Garvey, 1985.

_____. Pedagogy of the Oppressed. Revised ed. New York: Continuum, 1993.

_____. Pedagogy of Hope: Reliving "Pedagogy of the Oppressed." New York: Continuum, 1995.

Gardiner, Anne Barbeau, "The Teaching of Ethics through Literature and Dante's Inferno." ADE Bulletin, n. s. 92 (Spring 1989): 22-26.

Germane, Charles E., and Edith Gayton Germane, Education for Character: A Program for the School. New York: Silver, Burdett and Co., 1930.

Gilligan, Carol, In a Different Voice: Psychological Theory and Women's Development. Cambridge, MA: Harvard University Press, 1982.

Ginsberg, Robert, "The Humanities, Moral Education, and the Contemporary World." In Moral Education and the Liberal Arts, ed. Michael H. Mitias, 29-44. New York: Greenwood Press, 1992.

Giroux, Henry A., "Introduction" to Paulo Friere, The Politics of Education: Culture, Power, and Liberation. South Hadley, MA: Bergin & Garvey, 1985.

_____. Teachers as Intellectuals: Toward a Critical Pedagogy of Learning. South Hadley, MA: Bergin and Garvey, 1988.

Giroux, Henry, and David Purpel, The Hidden Curriculum and Moral Education: Deception or Discovery? Berkeley, CA: McCutchan, 1983.

Goffman, Erving, Frame Analysis: An Essay on the Organization of Experience. Cambridge, MA: Harvard University Press, 1974.

Goodman, Nelson, Ways of Worldmaking. Indianapolis: Hackett, 1978.

Greene, Maxine, The Public School & The Private Vision: A Search for America in Education and Literature. New York: Random House, 1965.

_____. "The Passion of the Possible: Choice, Multiplicity, and Commitment," Journal of Moral Education 19 (May 1990): 67-76.

_____. "The Passions of Pluralism: Multiculturalism and the Expanding Community." Educational Researcher 22 (January-February 1993): 13-18.

Greer, Colin, and Herbert Kohl, A Call to Character: A Family Treasury of Stories, Poems, Plays, Proverbs, and Fables to Guide the Development of Values for You and Your Children. New York: HarperCollins, 1995.

Gutmann, Amy, Democratic Education. Princeton: Princeton University Press, 1987.

Hall, Robert T., Emile Durkheim, Ethics and the Sociology of Morals. New York: Greenwood Press.

Hare, R. M., The Language of Morals. New York: Oxford University Press, 1952.

_____. Moral Thinking: Its Levels, Method and Point. New York: Oxford University Press, 1981.

_____. "Ethical Theory and Utilitarianism," in Utilitarianism and Beyond, ed. A. Sen and B. Williams, 23-38. New York: Cambridge University Press, 1982.

_____. Essays in Ethical Theory. New York: Oxford University Press, 1989.

_____. Essays on Religion and Education. New York: Oxford University Press, 1992.

Hauerwas, Stanley, and L. Gregory Jones, ed., Why Narrative? Readings in Narrative Theology. Grand Rapids, MI: William B. Eerdmans, 1989.

Hekman, Susan J., Moral Voices, Moral Selves: Carol Gilligan and Feminist Moral Theory. University Park, PA: The Pennsylvania State University Press, 1995.

Heslep, Robert D., Moral Education for Americans. Westport, CT: Praeger, 1995.

Hirsch, E. D., Jr., Cultural Literacy: What Every American Needs to Know. Boston: Houghton Mifflin, 1987.

Holtz, Havey, Irwin Marcus, Jim Dougherty, Judy Michaels, and Rick Peduzzi, ed. Education and the American Dream: Conservatives, Liberals, and Radicals Debate the Future of Education. New York: Bergin and Garvey, 1989.

Honderich, Ted, ed. Oxford Companion to Philosophy. New York: Oxford University Press, 1995. S.v. "Care, ethics of," by Tom L. Beauchamp.

_____. S.v. "Meta-ethics," by Ross Harrison.

hooks, bell, Talking Back: Thinking Feminist, Thinking Black. Boston: South End Press, 1989.

Hopkins, Richard L., Narrative Schooling: Experiential Learning and the Transformation of American Education. New York: Teachers College Press, 1994.

Hudson, Roy Fred, "Conviction in Colonial New England," The Municipal University of Wichita Bulletin 30 (October, 1955): 3-15.

James, William, Writings 1878-1899. New York: The Library of America, 1992.

Johnson, Mark, Moral Imagination: Implications of Cognitive Science for Ethics. Chicago: The University of Chicago Press, 1993.

Jones, Clive, "The Contribution of History and Literature to Moral Education," Journal of Moral Education 5 (1976): 127-138.

Kaminsky, Howard, "Moral Development in a Historical Perspective," in Morality, Moral Behavior, and Moral Development, ed. William M. Kurtines and Jacob L. Gewirtz, 400-413. New York: Wiley, 1984.

Kautzmann, Lisette N., "Using Literature to Educate Students: Images of Caregivers in Poetry and Prose," Educational Gerontology 18 (1992): 17-26.

Kearney, Richard, Dialogues with Contemporary Continental Thinkers: The Phenomenological Heritage. Dover, NH: Manchester University Press, 1984.

_____. Poetics of Imagining: From Husserl to Lyotard. London: Harper Collins, 1991.

Keen, Sam, The Passionate Life: Stages of Loving. San Francisco: Harper & Row, 1983.

Kerby, Anthony Paul, Narrative and the Self. Indianaplois: Indiana University Press, 1991.

Kilpatrick, William K., Why Johnny Can't Tell Right from Wrong. New York: Simon & Schuster, 1992.

Kilpatrick, William K., Gregory Wolfe, and Suzanne M. Wolfe, Books that Build Character: A Guide to Teaching Your Child Moral Values Through Stories. New York: Simon & Schuster, 1994.

Kirchenbaum, Howard, Advanced Value Clarification. La Jolla, CA: University Associates, 1977.

_____. 100 Ways to Enhance Values and Morality in Schools and Youth Settings. Boston: Allyn and Bacon, 1995.

Kirchenbaum, Howard, and Sidney B. Simon, Readings in Values Clarification. Minneapolis: Winston Press, 1973.

Kohl, Herbert, I Won't Learn From You: And Other Thoughts on Creative Maladjustments. New York: New Press, 1994.

_____. Should We Burn Babar?: Essays on Children's Literature and the Power of Stories. New York: The New Press, 1995.

Kohlberg, Lawrence, "The Development of Modes of Moral Thinking and Choice in the Years 10 to 16." Ph.D. diss., University of Chicago, 1958.

_____. "The Child as a Moral Philosopher," Psychology Today 2 (September 1968): 24-30.

_____. The Philosophy of Moral Development: Moral Stages and the Idea of Justice. San Francisco: Harper & Row, 1981.

_____. Psychology of Moral Development: The Nature and Validity of Moral Stages. San Francisco: Harper & Row, 1984.

Kolakowski, Leszek, The Presence of Myth. Translated by Adam Czerniawski. Chicago: The University of Chicago Press, 1989.

Kozol, Jonathan, Savage Inequalities: Children in America's Schools. New York: Crown Publishers, 1991.

Kuhmerker, Lisa, "Learning to Care--The Development of Empathy." Journal of Moral Education 5 (1975): 25-33.

Leitch, Thomas M., What Stories Are: Narrative Theory and Interpretation. University Park: The Pennsylvania State University Press, 1986.

Linde, Charlotte, "Private Stories in Public Discourse: Narrative Analysis in the Social Sciences," Poetics 15 (1986): 183-202.

_____. Life Stories: The Creation of Coherence. New York: Oxford University Press, 1993.

Lipman, Matthew, Philosophy Goes to School. Philadelphia: Temple University Press, 1988.

Lipman, Matthew, Ann Margaret Sharp, and Frederick S. Oscanyan, Philosophy in the Classroom, 2d ed. Philadelphia: Temple University Press, 1980.

Livingstone, David W., ed. Critical Pedagogy and Cultural Power. South Hadley,MA: Bergin and Garvey, 1987.

MacIntyre, Alasdair, "Epistemological Crises, Dramatic Narrative, and the Philosophy of Science," Monist 60 (October 1977): 453-472.

_____. After Virtue: A Study in Moral Theory. Notre Dame: University of Notre Dame Press, 1981.

Makler, Andra, "Imagining History: A Good Story and a Well-Formed Argument." In Stories Lives Tell: Narrative and Dialogue in Education, ed. Carol Witherell and Nel Noddings, 29-47. New York: Teachers College Press, 1991.

Malinowski, B., Magic, Science, and Religion. Garden City, NY: Doubleday, 1948.

Mason, Robert E., Moral Values and Secular Education. New York: Columbia University Press, 1950.

Matthews, Janet R., "The Teaching of Ethics and the Ethics of Teaching," Teaching of Psychology 18 (April 1991): 80-85.

May, Rollo, Man's Search For Himself. New York: W.W. Norton, 1953.

_____. The Cry for Myth. New York: W.W. Norton, 1991.

McCleary, Dick, The Logic of Imaginative Education: Reaching Understanding. New York: Teachers College Press, 1993.

McClellan, B. Edward, Schools and the Shaping of Character: Moral Education in America, 1607-Present. Bloomington, IN: ERIC, 1992.

McGuffey, William Holmes, McGuffey's Eclectic Readers. New York: American Book Co, 1879.

McHugh, Paul R., "What's the Story?" The American Scholar 64 (Spring 1995): 191-203.

Mitchell, W.J.T., ed. On Narrative. Chicago: University of Chicago Press, 1981.

Mitias, Michael H., ed. Moral Education and the Liberal Arts. New York: Greenwood Press, 1992.

Modgil, Sohan, and Celia Modgil, ed. Lawrence Kohlberg: Consensus and Controversy. Philadelphia: The Falmer Press, 1985.

Narváez, Darcia, "Recalling Moral Narratives: The Effects of Moral Judgment Expertise." University of Minnesota: Center for the Study of Ethical Development, 1995.

Noddings, Nel, Caring: A Feminine Approach to Ethics & Moral Education. Berkeley, CA: University of California Press, 1984.

_____. Women and Evil. Berkeley, CA: University of California Press, 1989.

_____. "Stories in Dialogue: Caring and Interpersonal Reasoning." In Stories Lives Tell: Narrative and Dialogue in Education, ed. Carol Witherell and Nel Noddings, 157-170. New York: Teachers College Press, 1991.

_____. The Challenge to Care in the Schools: An Alternative Approach to Education. New York: Teachers College Press, 1992.

_____. Educating for Intelligent Belief or Unbelief. New York: Teachers College Press, 1993.

Novak, Michael, The Experience of Nothingness. New York: Harper Colophon, 1970.

Olds, Mason, "Ethics and Literature: Literature Provides a Wealth of Material for Ethical Reflection in Humanism," The Humanist 45 (September/October 1985): 19-24.

Pagano, Jo Anne, "Relating to One's Students: Identity, Morality, Stories and Questions," Journal of Moral Education 20 (1991): 257-266.

Palmer, George Herbert, Ethical and Moral Instruction in Schools. New York: Houghton Mifflin Co., 1908.

Peirce, C.S., The Philosophy of Peirce: Selected Writings. New York: Harcourt Brace, 1940.

Pescosolido, Bernice A., "The Sociology of the Professions and the Profession of Sociology: Professional Responsibility, Teaching, and Graduate Training," Teaching Sociology 19 (July 1991): 351-361.

Peters, R. S., Ethics and Education. Atlanta: Scott, Foresman and Co., 1966.

_____. Authority, Responsibility and Education. New York: Paul S. Eriksson, 1973.

Pietig, Jeanne, "John Dewey and Character Education," Journal of Moral Education 6 (1977): 170-180.

Polanyi, Livia, "So What's The Point?," Semiotica 25 (1979): 207-241.

Polkinghorne, Donald E., "Narrative Configuration in Qualitative Analysis." International Journal of Qualitative Studies in Education 8 (January-March 1995): 5-23.

Power, F. Clark, Ann Higgins, and Lawrence Kohlberg, Lawrence Kohlberg's Approach to Moral Education. New York: Columbia University Press, 1989.

Puka, Bill, ed. Moral Development: A Compendium. New York: Garland, 1994.

Raths, Louis E., Merrill Harmin, and Sidney B. Simon, Values and Teaching: Working with Values in the Classroom. Columbus, OH: Charles E. Merrill, 1966.

Rethorst, John C., "Morality and Myth," Journal of Moral Education 20 (1991):329-337.

Rich, John Martin, and Joseph L. DeVitis, Theories of Moral Development, 2d ed. Springfield, IL: Charles C. Thomas, 1994.

Ricoeur, Paul, Time and Narrative. Chicago: University of Chicago Press, 1983.

Riessman, Catherine Kohler, Narrative Analysis. Newbury Park, CA: Sage, 1993.

Ross, Ramon Royal, Storyteller, 2d ed. Columbus, OH: Charles E. Merrill, 1980.

St. John, Edward Porter, Stories and Story-telling in Moral and Religious Education. Boston: Pilgrim Press, 1918.

Sarbin, Theodore R., Narrative Psychology: The Storied Nature of Human Conduct. New York: Praeger, 1986.

Scanlon, T.M., "Levels of Moral Thinking." In Hare and Critics: Essays on Moral Thinking, ed. Douglas Seanor and N. Fotion, 129-146. New York: Oxford University Press, 1988.

Schank, Roger C., Tell Me a Story: A New Look at Real and Artificial Memory. New York: Charles Scribner's Sons, 1990.

Scholes, Robert, and Robert Kellogg, The Nature of Narrative. New York: Oxford University Press, 1966.

Schubert, William H., and William C. Ayers, ed. Teacher Lore: Learning from Our Own Experience. New York: Longman, 1992.

Seanor, Douglas, and N. Fotion, ed. Hare and Critics: Essays on Moral Thinking. New York: Oxford University Press, 1988.

Shannon, George W. B., Folk Literature and Children: An Annotated Bibliography of Secondary Materials. Westport, CT: Greenwood Press, 1981.

Shaw, Gary, "Using Literature to Teach Ethics in the Business Curriculum," Journal of Business and Technical Communication 6 (April 1992): 187-199.

Sherman, Robert R., and Rodman B. Webb, ed. Qualitative Research in Education: Focus and Methods. New York: Falmer Press, 1988.

Shor, Ira, Empowering Education: Critical Teaching for Social Change. Chicago: University of Chicago Press, 1992.

Sichel, Betty A., Moral Education: Character, Community, and Ideals. Philadelphia: Temple University Press, 1988.

Simon, Roger I., Teaching Against the Grain: Texts for a Pedagogy of Possibility. New York: Bergin & Garvey, 1992.

_____. "The Pedagogy of Commemoration and Formation of Collective Memories." Educational Foundations 8, 1 (Winter 1994): 5-24.

Simon, Sidney, and Alice Carnes, "Teaching Afro-American History with a focus on Values." In Readings in Values Clarification, ed. Howard Kirschenbaum and Sidney B. Simon, 145-149. Minneapolis: Winston Press, 1973.

Simon, Sidney B., Leland W. Howe, and Howard Kirschenbaum, Values Clarification: A Handbook of Practical Strategies for Teachers and Students. New York: Hart Publishing Co., 1972.

Smith, Penny, "The Myth of Deliverance: Educator Heroes and School Reform Hollywood's Way," presented at the annual conference of the American Educational Research Association, 21 April 1995.

Spinner, Margaret, Values Education. Current Issues in Education: A Bibliographic Series. Cambridge, MA: Harvard University, Monroe C. Gutman Library, 1991.

Starbuck, Edwin Diller, A Guide to Books for Character. New York: Macmillan, 1930.

Stempel, Wolf-Dieter, "Everyday Narrative as a Prototype," Poetics 15 (1986): 203-216.

Stone, Elizabeth, Black Sheep and Kissing Cousins: How Our Family Stories Shape Us. New York: Times Books, 1988.

Sullivan, Edmund V., "Critical Pedagogy and Television." In Critical Pedagogy and Cultural Power, ed. David W. Livingstone, 57-75. South Hadley, MA: Bergin & Garvey, 1987.

Tappan, Mark B., "Narrative, Language and Moral Experience," Journal of Moral Education 20 (1991): 243-56.

Tappan, Mark B., and Martin J. Packer, ed. Narrative and Storytelling: Implications for Understanding Moral Development. San Francisco: Jossey-Bass, 1991.

Telford, Kenneth A., Aristotle's Poetics: Translation and Analysis. South Bend, IN: Gateway Editions, Ltd., 1961.

Tronto, Joan C., Moral Boundaries: A Political Argument for an Ethic of Care. New York: Routledge, 1993.

Tuan, Yi-Fu, Morality and Imagination: Paradoxes of Progress. Madison, WI: The University of Wisconsin Press, 1989.

Vallance, Elizabeth, "Hiding the Hidden Curriculum: An Interpretation of the Language of Justification in Nineteenth Century Educational Reform." In The Hidden Curriculum and Moral Education: Deception or Discovery?, ed. Henry Giroux and David Purpel, 9-27. Berkeley, CA: McCutchan, 1983.

Vandenberg, Donald, Being and Education: An Essay in Existential Phenomenology. Englewood Cliffs, NJ: Prentice-Hall, 1971.

Vitz, Paul C., "The Use of Stories in Moral Development: New Psychological Reasons for an Old Education Method," American Psychologist 45 (June 1990): 709-720.

Wallwork, Ernest, Durkheim: Morality and Milieu. Cambridge, MA: Harvard University Press, 1972.

Ward, Janie Victoria, "Eyes in the Back of Your Head': Moral Themes in African American Narratives of Racial Conflicts," Journal of Moral Education 20 (1991): 267-282.

Watkins, Beverly T., "Videodisks Bring 'Dimension of Emotion' to Ethics Education: Multimedia Technology Allows Students to Experience Real-world Moral Dilemmas," The Chronicle of Higher Education, 4 (March 1992): A21-A25.

Weisberg, Mark, and Jacalyn Duffin, "Evoking The Moral Imagination: Using Stories to Teach Ethics and Professionalism to Nursing, Medical, and Law Students," Change (January/February 1995): 21-27.

Witherell, Carol S., "Narrative and the Moral Realm: Tales of Caring and Justice," Journal of Moral Education 20 (1991): 237-242.

Witherell, Carol S., and Carolyn Pope Edwards, "Moral versus Social-conventional Reasoning: a Narrative and Cultural Critique," Journal of Moral Education 20 (1991): 293-304.

Witherell, Carol S., and Nel Noddings, ed. Stories Lives Tell: Narrative and Dialogue in Education. New York: Teachers College Press, 1991.

Wynne, Edward A., and Mary Hess, "Long-term Trends in Youth Conduct and the Revival of Traditional Value Patterns." Educational Evaluation and Policy Analysis 8 (Fall, 1986): 294-308.

Wynne, Edward A., and Kevin Ryan, Reclaiming Our Schools: A Handbook on Teaching Character, Academics, and Discipline. New York: Merrill, 1993.

Yulish, Stephen M., The Search for a Civic Religion: A History of the Character Education Movement in America, 1890-1935. Washington, DC: University Press of America, 1980.

Zipes, Jack, Creative Storytelling: Building Community, Changing Lives. New York: Routledge, 1995.

BIOGRAPHICAL SKETCH

I was born just outside of London, England, in 1960. As I was growing up as a sickly child with lung disease, my family traveled around quite a bit before settling in upstate New York in early 1967. It was there, in the rural town of Owego, that I became interested in various philosophical themes. Although the town was rural, there was a company in residence that dominated the economy. The company was IBM. No company represented the growing technological world like IBM in the 1960s and 1970s. The post-industrial might of the company was in stark contrast to the rural community that surrounded it. The stories that filled the area were both of the coming world that the company saw and the tradition of the community. Both these types of stories taught me that new and old worlds could coexist peacefully. Here began my beliefs in taking people as they are and not in some prejudicial caricature.

As I grew up my interest in both rural and post-industrial cultures expanded. I began to become interested in academics, particularly in issues that surrounded the tension between the individual versus culture and tradition versus progress. As I entered my academic journey, I studied social psychology and philosophy in the hope that these areas

would help me understand the issues that were raised by my childhood home and the new world that was developing. My studies lead me to the stories that are told in and outside of educational institutions. So when it came to writing this project, that is what I focused on. The tensions between tradition, progress, and their peaceful coexistence still form my interests and will continue to do so in the future.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Robert R. Sherman, Chair
Professor of Foundations
of Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Rodman B. Webb
Professor of Foundations
of Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

John Bengston
Associate Professor of
Foundations of Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Samuel D. Andrews
Associate Professor of
Foundations of Education

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Richard P. Haynes
Associate Professor of Philosophy

This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

May, 1996

Chair, Foundations of Education

Dean, College of Education

Dean, Graduate School

LD
1780
1994
.L817

UNIVERSITY OF FLORIDA
3 1262 08555 0068